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# ART IN AMERICA AND ELSEWHERE

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DR. W. R. VALENTINER

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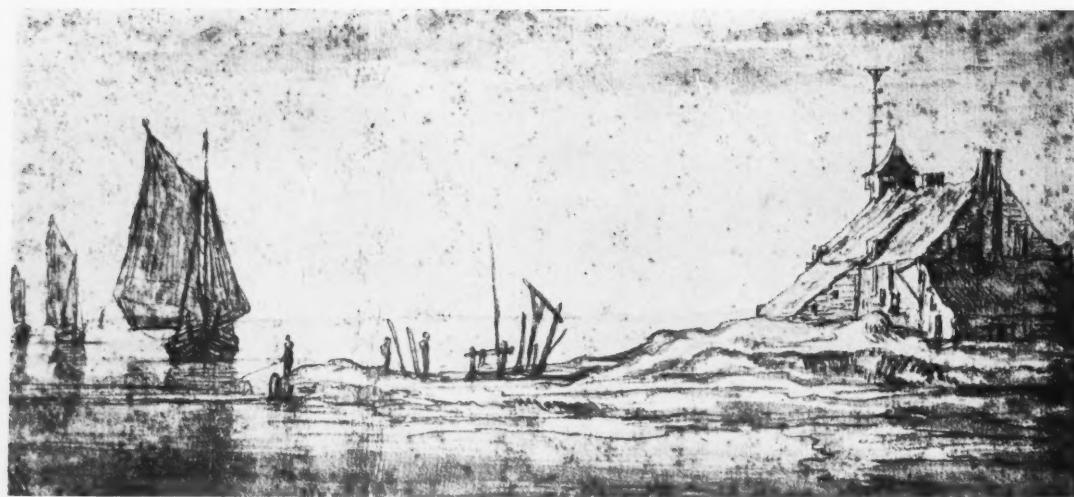


FIG. 9. CUYP: STUDY FOR MR. SCHOEN'S PICTURE

*Munich Gallery*



FIG. 8. CUYP: RIVER LANDSCAPE

*Collection of Mr. Carl Schoen, New York City*



ART IN AMERICA AND ELSEWHERE  
AN ILLUSTRATED BI-MONTHLY MAGAZINE  
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THE CUYPS IN AMERICA

By JERROLD HOLMES  
*Berlin, Germany*

OF the many so-called Cuyps in America at least thirty-eight are without doubt genuine. The three main show places for Cuyp are New York, Detroit, and Philadelphia. I myself have seen almost three-fourths of the pictures besides numerous Calraets and imitations which sail under Cuyp's banner.

As is well known, Cuyp was a pupil of his father, Jacob Gerritsz Cuyp (1594-1651), whose forte was portrait painting. At the present time there is much confusion between father and son in this sphere because the style of each has not been well enough formulated; so that one must rely mostly on documents, signatures and dates to separate the two masters. Even in the matter of signature one cannot be too certain because very often the initial A. was substituted for J. G. by unscrupulous dealers to obtain a higher price.

It is also an established fact that Cuyp's early style strongly shows

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the influence of van Goyen. Rolph Grosse in *Die Holländische Landschaftskunst*, page 33, assumes that van Goyen was in Dordrecht shortly after 1640 where he incorporated local motives into his drawings and paintings.

In any case Cuyp's early style is like that of van Goyen's in its narrow and irregularly curving brush strokes and in its thick laying on of the paint; but on the other hand is different from van Goyen's style in its treatment of light which becomes the dominating theme of the picture even in Cuyp's early work. Each object touched by the sunlight shimmers so strongly that it appears to be self-illuminating. This can best be seen in the Landscape with Cows and Sheep in the Johnson Collection, Philadelphia (Fig. 1).

This phase develops about 1650 into the dramatic Rembrandtesque light effect picture as represented by The Ruins of Castle Brederode (Fig. 2) in the Haass Collection, Detroit, where not only the conception but also the types show quite plainly the source of this style. The costume of the seated man is fantastic and inherited from Rembrandt just about the turn of the century before he became unpopular. The same sort of costume is worn by the cowherd in the Milking Time picture in the Detroit Art Institute (Fig. 3).

It is generally said that Cuyp was influenced by Pieter Molyn (1595-1661) as well as by van Goyen and Rembrandt. Although the period from 1630-1640 in Dutch art is in general one of "tone" painting, it can nevertheless be observed in Pieter Molyn's drawings that charm of local color had not been forgotten. It is very possible that Cuyp had seen some of these drawings, for almost from the very beginning there are hesitant uses of local color — a red or a blue — in Cuyp's works. This can be seen in the figure of the man in A Village in the Dunes in the Corcoran Gallery, Washington.

Another possible connection between Molyn and Cuyp may be seen in the similar handling of the drawing in trees, bushes, and foliage. Both use — Cuyp, drawing New York, Metropolitan Museum, No. .07.282.14 — long, snaky lines running more or less together at a central point in the construction of the object in question.

Cuyp's middle period — in which vein we always think of him — begins about 1660 and lasts until about 1675. He has just three themes — the gray of early morning, the golden glow of midday, and the pink of evening — which he constantly uses, varying always his form, but never his conception. The first may be seen in Milking Time in the Detroit Art Institute, the second in the Young Herdsman with Cows (Fig. 6)

in the Metropolitan Museum, New York, and the third in what is probably the finest Cuyp in America, *The Flight to Egypt* (Fig. 4) in the possession of Mr. Charles T. Fisher in Detroit, where again Joseph's costume reveals the influence of Rembrandt. There are quite a few other examples of *The Flight to Egypt*, such as the one formerly in the Rudolph Kann Collection which is here reproduced (Fig. 5). In Hofstede de Groot's *Catalogue Raisonné*, Vol. II, such pictures are usually called *Man Leading Woman Seated on a Mule*. Another very fine religious picture of the best period, once at the Reinhardt Galleries in New York, now at Arthur Ruck's, London, is *The Baptism of the Eunuch*. Here, too, the influence of Rembrandt can be seen and possibly that of van Vliet.<sup>1</sup>

The charm of a Cuyp picture of this period lies not only in its atmospheric affect, but also in the way in which the eye is led into depth. This is brought about not only by dimming the contours, but also by the use of dominating diagonals; as, for instance, in the arrangements of the hills and mountains — often in the manner of Jan Both — which forces the eye in toward the centre and depth from the sides.

In common with all other artists of the seventeenth century, Cuyp goes through the change from early to high Baroque. If we compare, for example, the *Village in the Dunes* in the Corcoran Gallery, Washington, with the *Young Herdsman and Cows* in the Metropolitan Museum, New York, the difference becomes striking. In the former, there is a lack of real plasticity, the contours are insignificant, the composition is comparatively unsolid, local color is only thinly, cautiously laid on, the heavens are misty rather than beclouded, the eye is led into depth by a combination of wedges in the terrain alternatingly dark and light. Here and there a church spire or the arms of a windmill cautiously raise their heads above the horizon.

How different are the works of the middle and last periods! The objects press to the foreground, and as it were, try to force their way through the outermost plane of the picture. The paint is more thinly and evenly laid on. Local color becomes concentrated and the strongest accents are perhaps to be seen in only two or three spots. A definite scheme for the arrangement of local color exists; the figures and objects are more plastic and one almost might say piled up in the picture. Mountains loom large in the foreground, often overcut by the picture frame, and then sink away into the misty horizon in great diagonal

<sup>1</sup> This picture is de Groot Nr. 12. No. 11, the same subject, according to Dr. de Groot, is definitely under the strong influence of an etching by van Vliet.

lines. What were just hazes in the upper atmosphere have become real clouds, perspectively observed rolling into infinity.

Cuyp's trees are always plastically as well as impressionistically observed; the branches are all constructed with a definite conception of depth and the relationship of planes. The foliage is always thicker, more impenetrable, darker in color in the middle than at the sides, where the branches disintegrate and the light falls through. As a rule in the middle and last periods the branches set in rather high up so that a large portion of the tree trunk itself is revealed. The highlights on twigs, leaves, and so forth are very carefully observed and, depending upon the condition of the light, are red, yellow, or white.

The figures in the middle period pictures are usually poorly constructed and out of proportion to their surroundings and to other figures. The eyes are usually black dots without highlights. This can be seen in *A View on the Banks of the Maas* in the possession of M. Knoedler and Co., New York.

In his later years Cuyp became — partly through his marriage in 1658 with the widow Cornelia Bosman — rich and popular. He was laden with commissions to paint portraits and especially equestrian portraits. His style now becomes ultra smooth and somewhat like that of Thomas de Keyser. Particularly the horses have a satiny unnatural sheen; usually they are very small of head and the dark ones often have a white spot in the shape of a heart in the middle of the forehead just above the eyes. Like Cuyp's brown cows this type of horse is no longer to be seen in Holland today.

Never an expert at composition, the artist has even more difficulty in his riding portraits in arranging his sitters so that they and not the horses will be the main objects of interest. A sense of stiffness and artificiality pervades the work. Cuyp's heads now very often recall Caspar Netscher. *The Lady and Gentleman on Horseback* in the Widener Collection, Philadelphia, and *the Gentleman with two Sons before the Departure for the Chase* in the Friedsam Collection, New York, are examples of this late style.

Cuyp also painted horses, both singly and in groups, besides those in portraits. Here Bode sees the influence of Wouwerman, at least in the motives if not in the style which becomes rather murky and loses the charm of local color which it had in the middle period. In handling horses, Cuyp's composition is poorer and less imaginative than Wouwerman's.

The best example of such a picture is the one in the Museum of Fine



FIG. 3. CUYP: MILKING TIME

*The Detroit Institute of Arts*



FIG. 1. CUYP: LANDSCAPE WITH COWS AND SHEEP

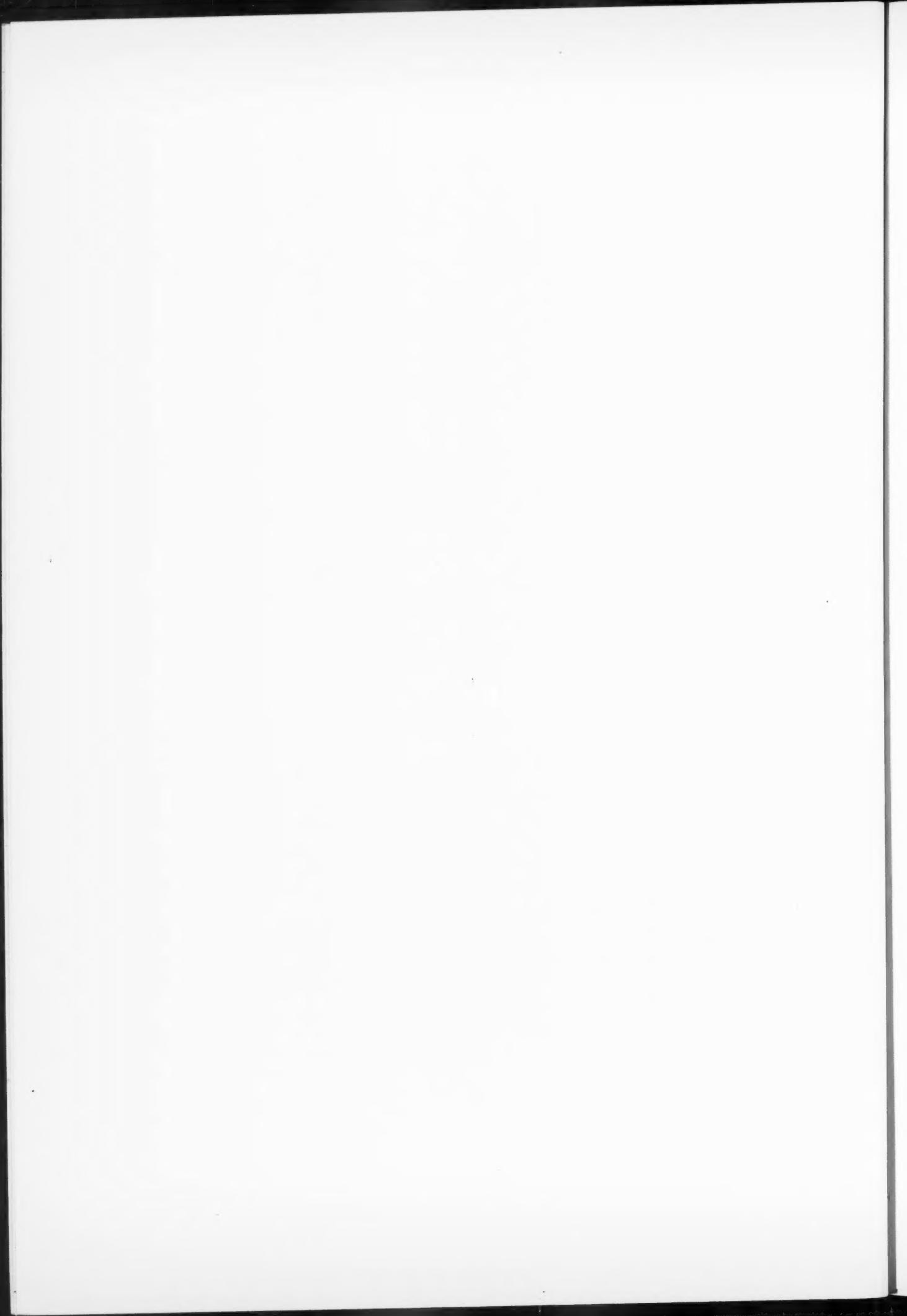
*The John G. Johnson Collection, Pennsylvania Museum of Art, Philadelphia*



FIG. 2. CUYP: RUINS OF CASTLE BREDERODO

*Collection of Mr. Julius H. Haass, Detroit*





Arts, Philadelphia. It has been attributed by Hofstede de Groot to Calraet, but if we compare it with a Calraet interior in another private collection in America we can see at once that the Philadelphia picture is much nearer Cuyp. A more detailed discussion of Calraet and his work follows; it only need be pointed out here that in the Calraet picture the proportions of human to beast are more correct and that the picture in the Philadelphia Museum resembles the *Departure for the Ride* in the Louvre, whereas the Calraet is more like the *Departure for the Ride* in the possession of Lewis and Simmons, New York.

Before going into the Calraet question, however, two portraits in America remain to be discussed: one in the Johnson Collection (Cat. No. 1182), which was formerly attributed to Rembrandt, but now is held to be Cuyp by de Groot, and one in Boston. The Johnson picture is comparable to the *Portrait of a Man* in the National Gallery, London, which is dated 1649.

According to the catalogue the picture in Boston is supposed to represent the artist's daughter. That this is an impossibility is staggeringly obvious. Cuyp marries only in 1658. But the technique of the whole picture and especially the formal construction of the landscape at the left in the background forbid us to date the picture later than 1645. The painting of the girl's face, particularly in the eyes and nose, as well as the handling of the dress in the lace collar and folds in the silk is very hard. The touch of the future master is to be seen only in the still-life in the basket which was painted with more dexterity and certainly with more ease. This portion of the picture is very comparable to the still-life in the painting in the possession of Mynheer Onnes van Nyenrode. Especially of interest is the "bumpiness" in the treatment of the hands and the emphasis on the outlines of the fingernails.

In his article on "Van Goyen and His Followers" in the *Burlington Magazine*, January, 1923, Hofstede de Groot published the Boston picture as the work of an unknown follower of van Goyen to be dated between 1640 and 1645. He held that the figure was painted by a second hand. A picture similar to the one in Boston is in the Leipzig Museum.

Hofstede de Groot in his *Catalogue Raisonné of the Dutch Painters*, Vol. II, 1906, lists as pupils and imitators of Aelbert Cuyp: Barend van Calraet (1649-after 1715), Jacob (1756-1815), and Abraham van Stry (1733-1826), T. Sidney Cooper (1803-1902), Lieve Verschuer (c. 1630-1686), Hendrick de Meyer (before 1620-before 1690), and Jacob de Gruyter (active c. 1663-1689), and Ludolf de Jongh (1616-1697).

But the most talked about and fought about pupil and imitator of

Aelbert Cuyp was first brought to public attention by Bredius in *Oude Kunst*, December, 1915. He was Abraham (1642-1722), the brother of Barend van Calraet. After a long controversy with de Groot (*Oude Kunst*, 1916, January, February, April, May, June, August, and 1917, January), Bredius finally succeeded in building up a Calraet oeuvre on the basis of technique and the A. C. signature. De Groot definitely capitulated in 1926 in his article on Abraham van Kalraet in *Thieme-Becker's Künstlerlexikon*.

Probably the best place to see Calraet is in the Johnson Collection, Philadelphia. Here there are no less than three pictures, all of which formerly went under the name of Cuyp. These three pictures are signed A. C. at the lower left, are all painted in smooth fashion, and are not at all impressionistic. Especially porcelain-like, is Peaches which Bredius in 1916 declared to be a Calraet. The Bull in the Barn is a monotony in brown and green without any real color quality. The rear wall is disturbing. The folds in the garments are rather stereotyped. The shadows are dull and uninteresting. The Cows in the Stable with its almost exact replica in Brussels is also a work of Calraet's and has been mentioned as such by Hofstede de Groot in *Thieme-Becker*.

Two other Calraets in America are the Boy Holding Horses, and the Man Eating Mussels in the Collection of Mr. M. C. D. Borden, New York. A comparison of the painting of the horses in the former picture with those in the Departure for the Ride in the Louvre will show at once that we are not here dealing with the master's hand. The best of Cuyp's pictures have a spontaneous quality in them which is absent in this stiff and posed interior. The original of second picture is in the Museum Boymans, Rotterdam.

A painting in the possession of Lewis and Simmons in New York goes under the name of Cuyp, but may very well be a Calraet. Almost the exact replica of the Departure for the Ride in the Louvre, the difference in the painting of the landscape and the sky along with other small details show the American picture to be decidedly inferior. The landscape, foliage, and sky are handled in an old-fashioned decorative way and never attempt to approach Cuyp's pleinairism. Everything is smoother, polished. The surfaces, especially to be seen in the horses, do not have the brilliance and sparkle of the Louvre picture. The shadows, too, are dull and lack the finesse of Cuypian shadows.

The shepherds and their herd at the right are left out; probably they were too plebeian for Calraet. The significance of the foremost rider's head is quite lost in the Lewis and Simmons picture by its changed po-



FIG. 4. CUYP: FLIGHT INTO EGYPT  
*Collection of Mr. Charles T. Fisher, Detroit*



FIG. 6. CUYP: YOUNG HERDSMAN WITH COWS  
*The Metropolitan Museum of Art, New York*







FIG. 5. CUYP: FLIGHT INTO EGYPT  
*Formerly Rudolph Kann Collection, Paris*



FIG. 7. CUYP: SALMON FISHING  
*Gallery, The Hague*





sition, for it is no longer cut by the oblique line of the house behind as in the Louvre picture.

In a word Cuyp's chief interest, sunlight, is utterly lacking in the Lewis and Simmons picture. All that we have is an outer shell of the master.

It is not to be thought, however, that Cuyp did not repeat himself. If we compare the Young Herdsman with Cows (Fig. 6) in the Metropolitan Museum with the portrait of One of the Family Roovere Directing the Salmon Fishing in the Hague (Fig. 7), we can see that the same background is used in both pictures with only small variations. In the latter picture, however, the river scene is placed nearer the foreground. A comparison of the small Whitcomb View on the Scheldt (Fig. 13) with the large picture in possession of the Duke of Westminster (Fig. 14) will show mainly a difference in the position of and figures in the boat on the left. Cuyp painted many different versions of The Flight to Egypt and is predisposed to repeat the huge cliffs at right falling off diagonally into the background. This diagonal line from the background is tenaciously clung to by Cuyp; more so, in fact, than by any other Dutch contemporary.

In 1910 Jantzen in his book *Das Niederländische Architekturbild* held De Groote Kerk te Dordrecht in the Johnson Collection for a work of Antonie de Lorme (Fig. 10). This attribution is quite out of the question. De Lorme's style, even in the picture in the Six Collection, is far too linear to even think of him in connection with the Johnson picture.

The closest parallel to the Johnson picture can be found in the Ferdinandeum in Innsbruck (Fig. 12). Here we have not only the same pictorial (malerisch) way of laying on the paint, but the oblique look into the not too exactly constructed church with the same huge pillar at the right rearing up into the vault.

The signature on the Johnson picture—A cuyp—Jantzen considers a forgery. If this is so, the forger had a good knowledge of Cuyp's style of signature in that he imitated perfectly the capital "A" and small "c" as well as the "n" like "u" and the parallelism of the down strokes of the "y" and the "p."

Jantzen has held the drawing to the Ferdinandeum picture in the van Gyn Collection in Dordrecht for an original Cuyp. Such authorities as Plietzsch and Rosenberg are skeptical and are inclined to put the drawing at the beginning of the eighteenth century on the grounds of the costume of the gentleman in the foreground. The technique, too, is rather unlike that of most Cuyp drawings. It has something a bit too

brilliant and sparkling in it for Cuyp. There are too many small doo-dads and curlyques. It lacks the suggestion of rest and quiet which we find, for instance, in the Munich study for Schoen's Cuyp (Fig. 9).

A picture in the Johnson Collection by a very rare master, Ludolf de Jongh (1616-1698) goes under the name of Cuyp.<sup>2</sup> It is most un-Cuyp-like in every way, particularly in the type of the horse, the dog, and the woman, which are the only Cuypian objects in the picture. The horse is one of the heavy Belgian type, ungraceful, and large of head. The only way one can characterize the Cuyp spaniels of the middle period is cute and interesting in their doings. They mostly always can be fully seen, usually detached from the other live beings and sometimes even a little posey. The one in this picture looks hungrily at its master for something to eat. The woman in the picture has a very round head which is characteristic for de Jongh and not for Cuyp whose female faces are longer and contain more shadows. Moreover the tree is not at all Cuyp-like.

That this picture is by de Jongh will be quite clear if we compare it with *The Tavern* in the collection of Hofstede de Groot. Here we have the same man raising his glass and the same maid coming in through the door. The maid's dress and the modeling of the pitcher which she carries are identical with the corresponding objects in the Johnson picture. The man has the same coarse face, large features, and long hair in both pictures.

The *Glimpse of Holland* (No. C99-6) in the Metropolitan Museum is a forgery and discernible as such at first glance. One of the main charms of Dutch landscape painting of the seventeenth century is the view into the distant hazy background. No seventeenth-century artist would ever have put his cows in this position. Not only is the profile of the standing bovine inglorious, to say the least, but the head of the animal in the foreground is completely out of place and never really lets our eye get to and stay with the horizon. This head is highly intrusive as is the whole neck of land on which the cows are placed.

The pointillism to give the effect of highlights is most artificial and overdone. At times the paint is thus laid on, then again it is smooth, too smooth not to jar with the rest of the composition.

There is absolutely no color charm or real atmosphere in this picture. The dark clouds are a dirty gray touched up with yellowish white. They are poorly modeled and appear better in the photograph than they are in the picture. The trees and foliage, too, are most unlike Cuyp. The branches are spotty and not rendered by long drawn out lines. The

<sup>2</sup> For the suggestion that this picture might possibly be by Ludolf de Jongh I am indebted to Dr. Cornelius Müller.

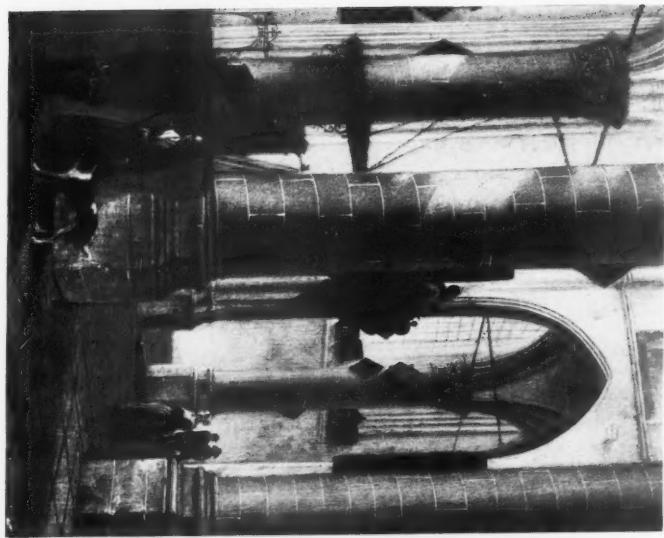


FIG. 10. CUYP: DE GROOTE KERKE, DORDRECHT  
John G. Johnson Collection, Pennsylvania Museum  
of Art, Philadelphia

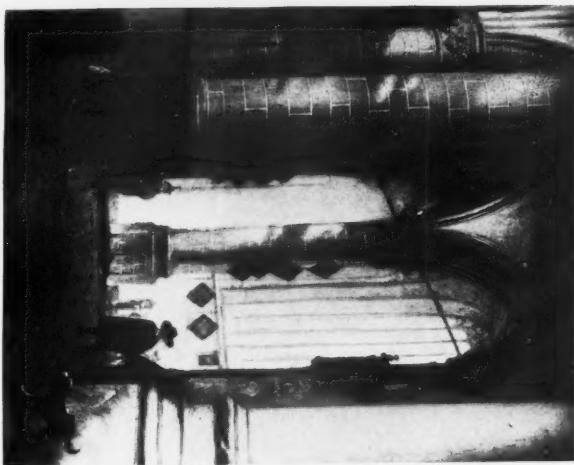


FIG. 12. CUYP: INTERIOR OF A CHURCH  
Ferdinandum, Innsbruck

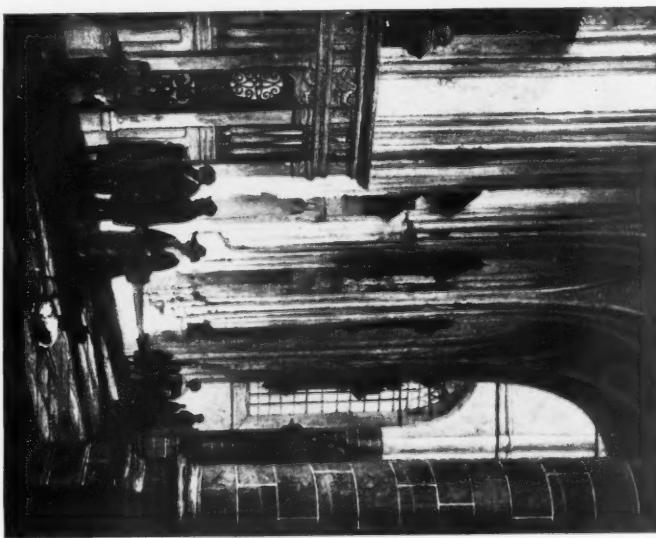


FIG. 11. CUYP: INTERIOR OF A CHURCH  
Aachen





leaves have exactly the same substance on the outermost branches as near the trunk. Cuyp's foliage is usually thicker and more opaque near the trunk than at the tips of the branches.

A Woman Milking (No. 699-2) is considered to be an original Cuyp by Hofstede de Groot (*Catalogue Raisonné* No. 376). With small changes the picture is practically the same as No. 85 (ill. Cat. 1903) in Bridgewater House in London. Hofstede de Groot says of the latter picture, did not the signature seem so genuine, he would be inclined to attribute it to Camphuysen. Both of these pictures are extremely un-Cuyplike, and particularly in the treatment of the foliage. The handling of the clouds is only a far away echo of Cuyp. (This is apparent even in a photograph.) The master's figures, with all their defects, always have something dynamic, something momentary about them which is utterly lacking in the milkmaids in these two pictures.

Certainly not by Cuyp, the Bridgewater landscape may very well be attributed to Govert Camphuysen. In the obtrusiveness and detailed interest in the figures, in the treatment of the branches and foliage, there are many similarities to Potter to whom Camphuysen is nearer than to Cuyp. But the so-called Cuyp in the Metropolitan Museum makes more of the impression of a nineteenth-century English imitation. During the nineteenth century the Bridgewater House picture went under the name of Cuyp and was very likely copied as such, perhaps by T. Sidney Cooper.

I herewith submit a chronological list of the Cuyps in America. It cannot be accurate because of the lack of dated pictures in Cuyp's oeuvre. The stars in the list indicate the pictures I have seen. As much data as possible, however, has been gathered together, which I hope, will make the further investigation of Cuyp in America easier.

#### APPROXIMATELY CHRONOLOGICAL LIST OF THE CUYPS IN AMERICA

- \*<sup>1</sup> Landscape with Cows and Sheep. Pennsylvania Museum of Art, Philadelphia.  
(Johnson Collection.) Wood, 12 $\frac{1}{8}$  in. x 17 $\frac{1}{2}$  in. Cat. No. 621. Signed at the lower left: A Cuyp.
- \*<sup>2</sup> Portrait of a Young Woman. Museum of Fine Arts, Boston. Wood, 28 $\frac{5}{8}$  in. x 23 $\frac{3}{8}$  in. Cat. No. 116.
- <sup>3</sup> A Village in the Dunes. Corcoran Gallery, Washington. Wood, 8 $\frac{1}{2}$  in. x 10 $\frac{3}{4}$  in. Hofstede de Groot, No. 701.
- \*<sup>4</sup> Fisherboats on the Maas. Pennsylvania Museum of Art, Philadelphia. (Johnson Collection.) Wood, 18 in. x 28 in. Cat. No. 627. Signed at the right: A Cuyp. Hofstede de Groot, 661a.

- \*5 The Maas near Dordrecht. Frick Collection, New York. Wood,  $34\frac{1}{2}$  in. x  $55\frac{1}{4}$  in. Cat. No. 318-136. Hofstede de Groot, 652 b or 677 d.
- \*6 The Kicking Horse. Pennsylvania Museum of Art, Philadelphia. (Johnson Collection.) Wood,  $26\frac{1}{8}$  in. x  $36\frac{1}{2}$  in. Signed at the right: A Cuyp. Cat. No. 622.
- \*7 Piping Shepherds. Metropolitan Museum, New York. Canvas, 36 in. x 48 in. Signed at the left: A Cuyp. Cat. No. C99-5. Hofstede de Groot, No. 331.
- \*8 The Ruins of Castle Brederode. Julius H. Haass, Detroit. Canvas,  $39\frac{1}{2}$  in. x  $51\frac{1}{2}$  in. Signed at the lower left: A. Cuyp. Hofstede de Groot, No. 319.
- \*9 A Skating Scene. Julius H. Haass, Detroit. Wood, 20 in. x 29 in.
- \*10 Cows in a Landscape with Ruins. Alfred H. Fisher, Detroit. Canvas,  $24\frac{1}{2}$  in. x  $52\frac{3}{4}$  in.
- \*11 Five Cows with a Cowherd. Frick Collection, New York. Wood,  $18\frac{3}{4}$  in. x  $27\frac{3}{4}$  in. Signed at the right: A. cuyp. Cat. No. 318-6 h. Hofstede de Groot, No. 230.
- \*12 Cock and Hens. Pennsylvania Museum of Art, Philadelphia. (Johnson Collection.) Wood, 33 in. x  $44\frac{1}{8}$  in. Cat. No. 623. Hofstede de Groot, No. 809 j (?).
- 13 River View. Sir William van Horne, Montreal. Wood,  $10\frac{1}{2}$  in. x  $16\frac{3}{8}$  in. Signed on the right: Cuyp. Hofstede de Groot, No. 210.
- 14 Milking Time. George J. Gould, New York. Wood,  $22\frac{1}{2}$  in. x  $28\frac{1}{2}$  in. Signed at the lower left: A. Cuyp. Hofstede de Groot, No. 377.
- 15 Landscape with Bridge. John W. Simpson, New York. Wood, 19 in. x  $28\frac{7}{8}$  in. Signed on the right: A. cuyp. Hofstede de Groot, No. 304.
- \*16 Milking Time. Institute of Arts, Detroit. Hofstede de Groot, No. 387 b. Canvas,  $39\frac{3}{4}$  in. x  $52\frac{3}{4}$  in.
- \*17 Landscape with Cattle. Metropolitan Museum, New York. Wood,  $31\frac{1}{2}$  in. x  $42\frac{1}{4}$  in. Signed at the lower right: A. cuyp. Cat. No. C99-1. Hofstede de Groot, No. 211.
- \*18 Hilly Landscape with Cattle. Pennsylvania Museum of Art, Philadelphia. (Johnson Collection.) Wood, 17 in. x  $23\frac{3}{4}$  in. Signed at the lower right: A Cuyp. Cat. No. 624. Hofstede de Groot, No. 222.
- \*19 Young Herdmen with Cows. Metropolitan Museum, New York. Canvas  $44\frac{1}{8}$  in. x  $52\frac{1}{8}$  in. Cat. No. C99-3. Signed at the lower right: A. Cuyp. Hofstede de Groot, No. 217.
- \*20 Ships on the River. Frick Collection, New York. Wood, 23 in. x  $28\frac{3}{4}$  in. Cat. No. 318-13 a. Hofstede de Groot, No. 633.
- \*21 Milking Time. W. B. Dickerman, New York. Wood,  $17\frac{1}{2}$  in. x  $21\frac{1}{4}$  in. Signed at the lower right: A. Cuyp. Hofstede de Groot, No. 380 b or 387 g.
- \*22 View on the Scheldt. Edgar B. Whitecomb, Detroit. Wood, 11 in. x  $13\frac{1}{2}$  in. Hofstede de Groot, No. 668.
- \*23 A View on the Banks of the Maas. M. Knoedler & Co., New York. Wood,



FIG. 13. CUYP: VIEW ON THE SCHELDT  
*Collection of Mr. Edgar B. Whitcomb, Detroit*



FIG. 14. CUYP: VIEW ON THE SCHELDT  
*Collection of the Duke of Westminster, London*

UNIV.  
OF  
MICH.



19½ in. x 29¾ in. Hofstede de Groot, No. 335. Signed at the lower right: A. Cuyp.

\*24 Landscape with Figures and Cattle. J. Pierpont Morgan, New York. Canvas, 52 in. x 77 in. Hofstede de Groot, No. 437. Signed at the lower left: A. Cuyp fecit.

\*25 Landscape with Figures and Horsemen. Ralph H. Booth, Detroit. Wood, 27 in. x 35 in.

\*26 The Pasture Near a Pond. James S. Holden, Detroit. Wood, 16 in. x 22 in. Signed at the lower left: A. Cuyp. Hofstede de Groot, No. 702.

\*27 The Flight to Egypt. Charles T. Fisher, Detroit. Wood, 27 in. x 35¾ in. Hofstede de Groot, No. 409.

\*28 The Baptism of the Eunuch by Philippus. Reinhardt Galleries, New York. Canvas, 44½ in. x 65¾ in. Hofstede de Groot, No. 12.

\*29 View on the Maas. Metropolitan Museum, New York. Canvas, 30¾ in. x 43¾ in. Signed: A. cuyp. Hofstede de Groot, No. 654.

30 River Landscape. Carl Schoen, New York. Canvas, 28½ in. x 38½ in. Hofstede de Groot, No. 656 a.

31 Landscape with Cattle, Shepherd, and Horses. Corcoran Gallery, Washington. Wood, 19 in. x 32½ in.

\*32 Boy and Horses. Pennsylvania Museum of Art, Philadelphia. Wood, 13¼ in. x 21 in. Cat. No. S.24 - 3-3. Hofstede de Groot, No. 560.

\*33 The Interior of the Groote Kerk te Dordrecht. Pennsylvania Museum of Art, Philadelphia. (Johnson Collection.) Wood, 19½ in. x 12½ in. Cat. No. 1181. Hofstede de Groot, No. 749 c. Signed at the lower left: A Cuyp.

34 Horsemen and Herdsman with Cattle. Joseph E. Widener, Philadelphia. Canvas, 47¾ in. x 66½ in. Hofstede de Groot, No. 430.

35 Lady and Gentleman on Horseback. Joseph E. Widener, Philadelphia. Canvas, 48½ in. x 67¾ in. Hofstede de Groot, No. 618.

36 The Cavaliers. Wildenstein & Co., New York. 13 in. x 17½ in.

37 The Ride. Wildenstein & Co., New York. 8 in. x 15 in.

\*38 Gentleman with Two sons before the Departure for the Chase. Michael Friedsam, New York. Canvas, 41½ in. x 58½ in. Hofstede de Groot, No. 617.

39 Cows, with a Milkmaid and Sleeping Herdsman. Pennsylvania Museum of Art, Philadelphia. (Wilstach Collection.) Canvas, 49½ in. x 67 in. Hofstede de Groot, No. 343.

## AN UNPUBLISHED MASOLINO

BY MARIO SALMI

*Florence, Italy*

THE laboratory for restoration attached to the Gallery of the Uffizi at Florence recently received<sup>1</sup> for treatment a quattrocentesque painting belonging to the parish church of Montecastello near Pontedera, a populous township in the neighborhood of Pisa. The small round-topped panel<sup>2</sup> contains a richly developed composition of the Crucifixion, which must have formed either the centre of a portable triptych or perhaps the top of an elaborate polyptych (Fig. 1). In addition to the usual historical personages (the holy women, the dicers for the raiment of the Saviour, the mounted soldiery) there are also four saints whose presence is no doubt to be explained in an express desire of the *committente*: on the left a hermit with tunic of skins and the staff of the pilgrim, probably St. Rainerius, the patron of Pisa, next St. Anthony Abbot, and on the opposite side a holy bishop with book and staff (attributes too general to help us towards his identification), next St. Francis.

The gold ground and the general character of the crowded composition have an archaic flavour, still essentially trecentesque; but the grouping of the various figures, with sensible definition of planes, indicates a real effort on the part of the painter after adequate spacing; indication borne out by the placing of the lateral crosses no longer parallel to the central one or to the surface of the panel.<sup>3</sup> The forms, moreover, and the modelling point clearly to the *Quattrocento* and give subtle suggestions of the dawning Renaissance; and the work is clearly that of a Florentine master, desirous of taking his part in the first conquests of that artistic revolution, space and volume. The background has unfortunately been clumsily regilded, a defect which is now being eliminated; and against it the groups are relieved with a certain heaviness and clumsiness of outline, while the colours are, as it were, thickened and deadened by dust and a heavy varnish. But even in its present

<sup>1</sup> The credit of having drawn attention for the first time to the qualities of this picture is due to Professor Marangoni, to whom I owe the photographs used in the present article.

<sup>2</sup> 0.50 m. x 0.72 m.

<sup>3</sup> Some examples of this arrangement are found in the fourteenth century. We may cite a Crucifixion attributed to Jacopo di Cione at the National Gallery of London (Van Marle, *Development of the Italian Schools of Painting*. The Hague, 1924, vol. III, Fig. 285), a small panel in the Louvre (*Idem.*, Fig. 222), and two panels by Agnolo Gaddi respectively in the Louvre and the Uffizi (*Idem.*, Figs. 307, 308).

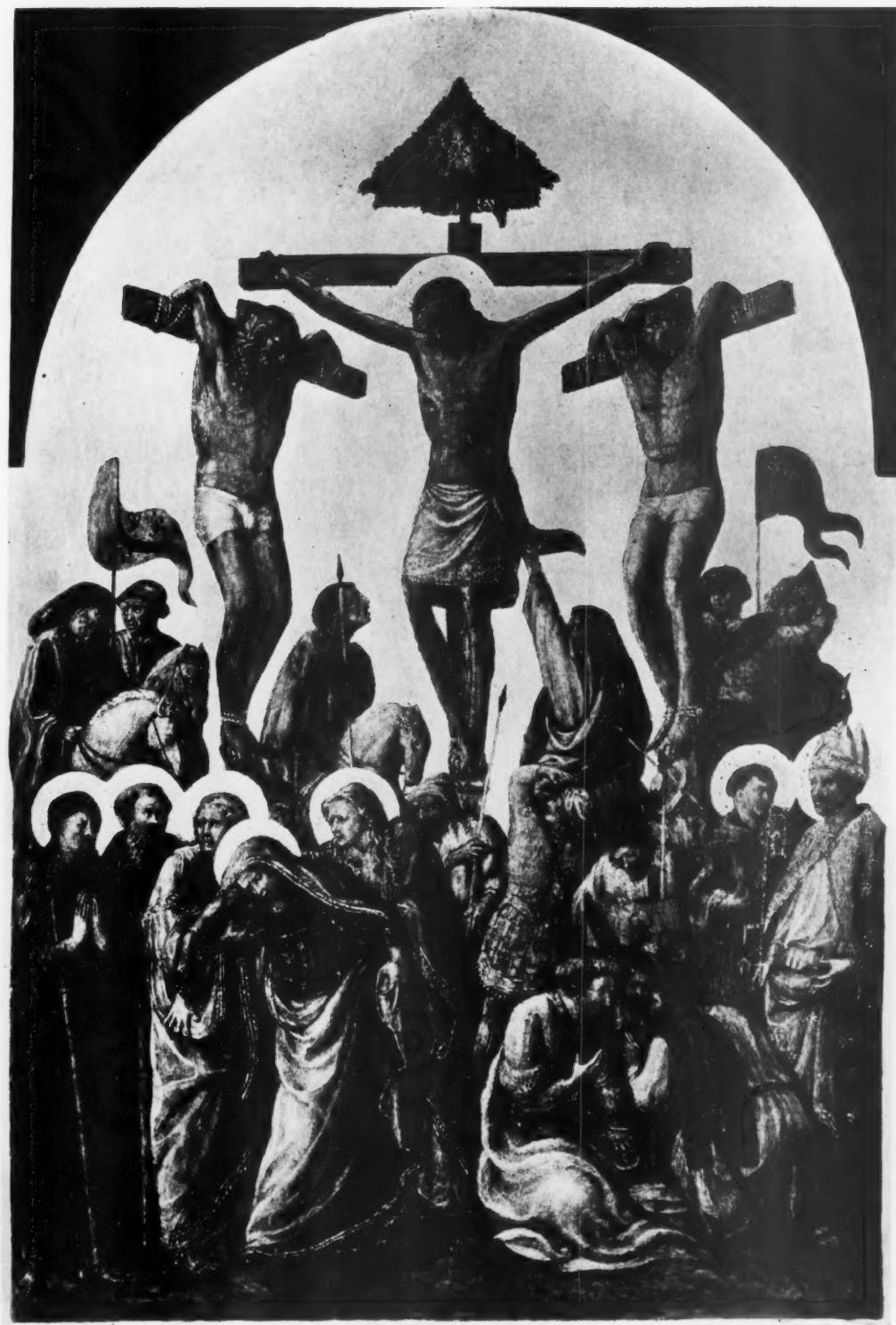
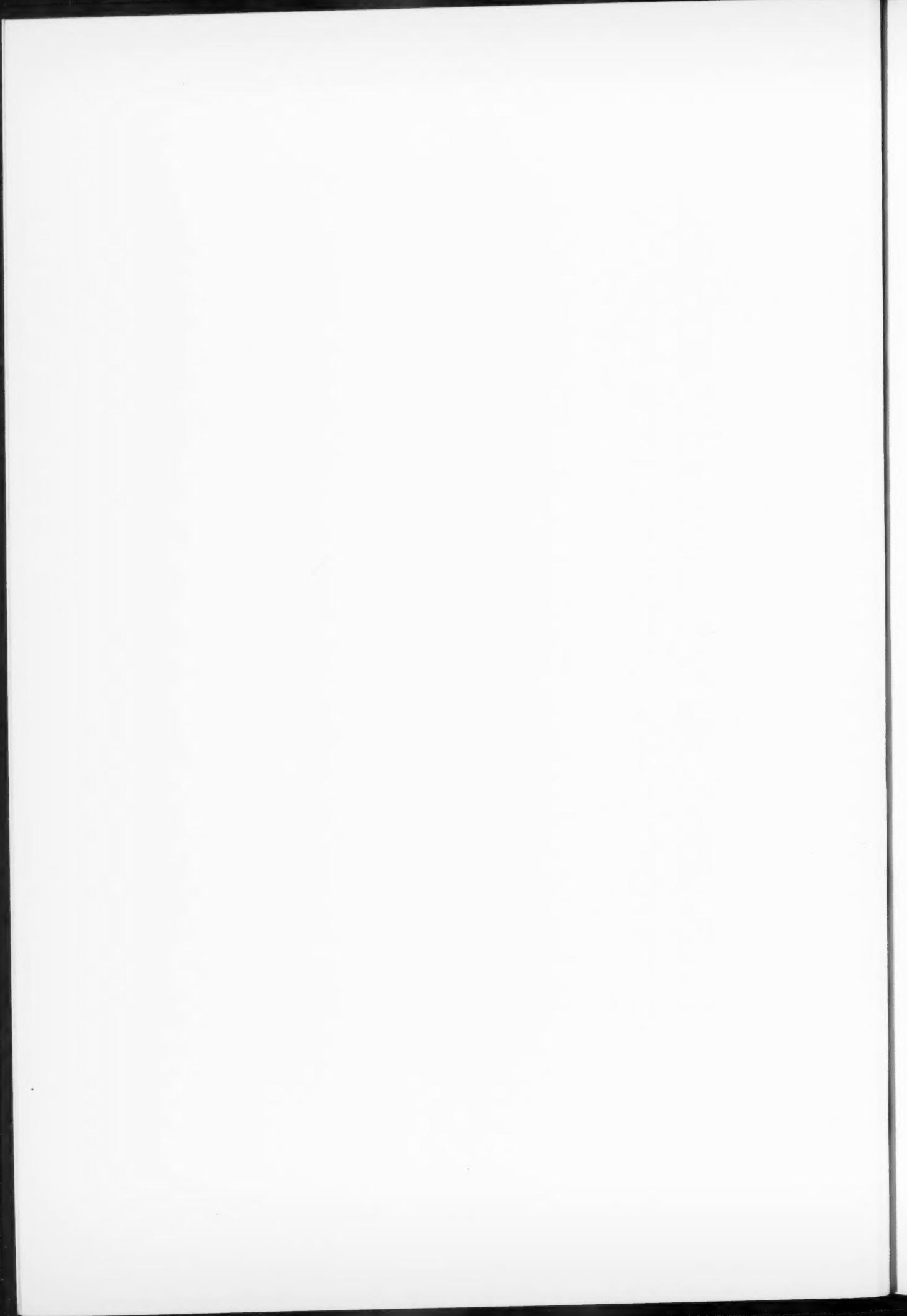


FIG. I. MASOLINO DA PANICALE: CRUCIFIXION  
*Parish Church, Montecastello, Tuscany*





unsatisfactory condition the picture has an exquisite chromatic delicacy. The skin-colour is rich and large in treatment and tends towards golden, and that of the drapery is finely blended to a warm general harmony, in which notes of red of various intensity are conspicuous for their frequency and quality. The figure of the horseman to the left of the Crucified in admirable posture of supplication has a tunic of rose colour; and the corresponding figure on the right (with its vehemently expressive but incorrectly drawn gesture) has a brilliant *cangiante* of red and green. The horseman on the right, who raises his whip towards the impenitent thief (one of the most successful of all the figures), stands out in vivid splashes of yellow and red. The recurrent green with *cangiante* tendency comes again in the soldier with his back turned, and in the group on the left we have liquid tones of green and azure and ruby, often enhanced by a dainty use of ornament, as, for instance, in the tunic of the Virgin with its gold star-pattern, and in the pale rose mantle of the sainted Bishop. One may pause to observe the scrupulous diligence in rendering the grain of the wooden crosses (a detail repeated by Masolino in his Empoli Pietà), and the pictorial sense with which are carried out the pelican and his nest of greenery. In its tender and spring-like chromatic intonation with contrasting touches of dark, and in the delicate rose of the skin-colour of an almost transparent radiance, it is to the work of Masolino di Panicale that this little panel best approximates; and Masolino's characteristic spirit is echoed by these figures, quiet and contained even though participating in a scene of tragedy and drama. The forms, too, constructed with a certain inequality, amounting at times to actual defectiveness, recall him insistently. Side by side with such incorrect figures as that of the foreshortened horse on the left of the Crucified, or the figure of the soldier with his back turned, we find others solidly constructed, such as that of the Virgin with her powerful, prehensile hands and finely draped mantle of blueish green, or the penitent thief, with head carried out in vigorous monochrome.

This same inequality and uncertainty are to be found in authentic works of Masolino, e.g., in the figure in the background of the fresco in the Carmine at Florence where Peter heals the Lame Man (Fig. 2);<sup>4</sup> and if we seek for precise terms of comparison, the most convincing are to be found in the frescoes in S. Clemente at Rome (which certain critics still believe to be by Masaccio). At S. Clemente in the principal compo-

<sup>4</sup> Modern criticism is almost unanimous in assigning this fresco to Masolino. Van Marle alone (*op. cit.*, vol. X, p. 264) prefers Masaccio, but his verdict has been justly questioned by Mesnil, *Gazette des Beaux Arts*, October, 1929, p. 206.

sition we note again the crosses of the thieves set at an angle with that of the Redeemer, and though here the sense of space is intense and indeed constitutes an entirely new revelation, yet there are still these same defective and awkwardly constructed figures (Fig. 3), poorly distributed in the composition which remains singularly inorganic and unbalanced. These frescoes are very much damaged, but in the least ruined parts the pastose and gently rounded modelling, and the eyes with their vivid whites are very close to these in the picture before us. The busts of Apostles in the soffit of the entrance arch, in good state of preservation, and especially the St. James (Fig. 4), may be compared with the St. Rainerius in the panel of Montecastello (Fig. 5); and the Gabriel at S. Clemente (Fig. 6) reminds us in type of the woman who supports the Virgin in the Crucifixion where certain other figures, such as that, foreshortened, of the warrior who stoops over his shield (Fig. 7) find a correspondence in the executioners put to flight by the angel as he overthrows the wheel of torture in the story of St. Catherine (Fig. 8). Even the tall figure of the Bishop with the disproportionately small and somewhat rigid head finds a counterpart in the St. Augustine who is depicted with John the Evangelist in the ceiling of the chapel in S. Clemente (Fig. 9). Nor does this exhaust the possibility of finding parallels; the head of the penitent thief, drawn with consummate energy (Fig. 1), has a notable relation to that of the old men who look on at the side of the Crucifixion of S. Clemente (Fig. 10); and in the last place, to serve as demonstration that a certain defectiveness of drawing, already noted in our picture, is not lacking in the Roman cycle, we here reproduce from that same scene of the Crucifixion one of the soldiers, badly foreshortened, above the last-mentioned figures (Fig. 11).

To sum up, then, we find in both panel and frescoes an identical technical treatment and a marked similarity of types, which lead us to ascribe the former to Masolino. But Masolino is hitherto known to us as the charming story-teller of Castiglione Olona, a Masolino all delicate purity, and more refined than here, as indeed he is also more refined in his other panel pictures. Moreover, although our first comparison was with a well-authenticated production—an affresco at the church of the Carmine—the objection inevitably presents itself that the rest of our argument has been founded on the much discussed series at S. Clemente; whence arises the necessity to touch yet again upon this controversial theme and to ask ourselves, once for all, whether in this chapel we have to do with Masolino or with Masaccio. To advance the hypothesis of some third and anonymous master does not seem to be



FIG. 3. MASOLINO DA PANICALE: CRUCIFIXION  
*San Clemente, Rome*



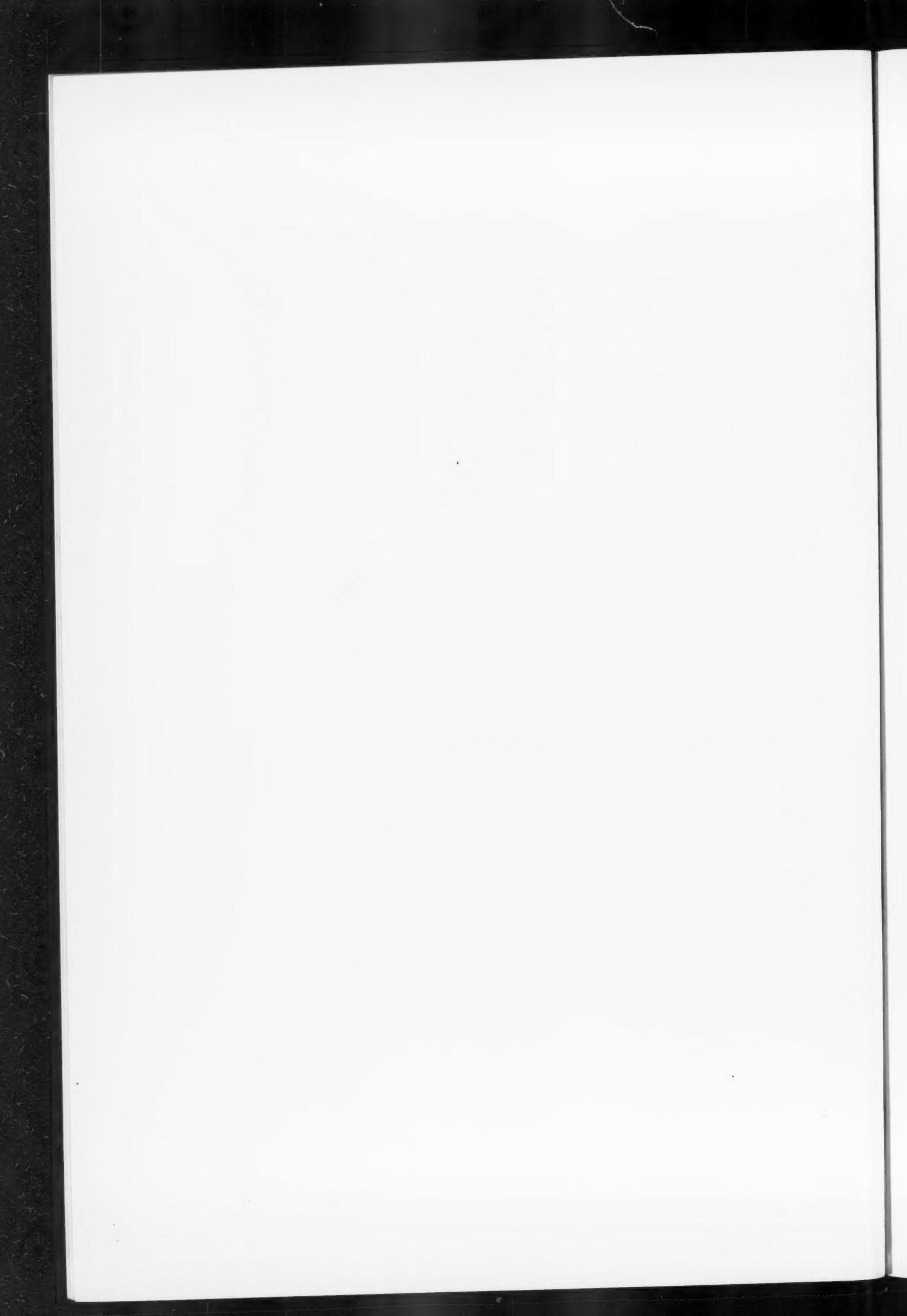




FIG. 7. MASOLINO DA PANICALE: DETAIL OF CRUCIFIXION  
*Montevarchi*



FIG. 2. MASOLINO DA PANICALE: DETAIL OF THE HEALING OF THE LAME MAN  
*Bracci Chapel, Carmine, Florence*



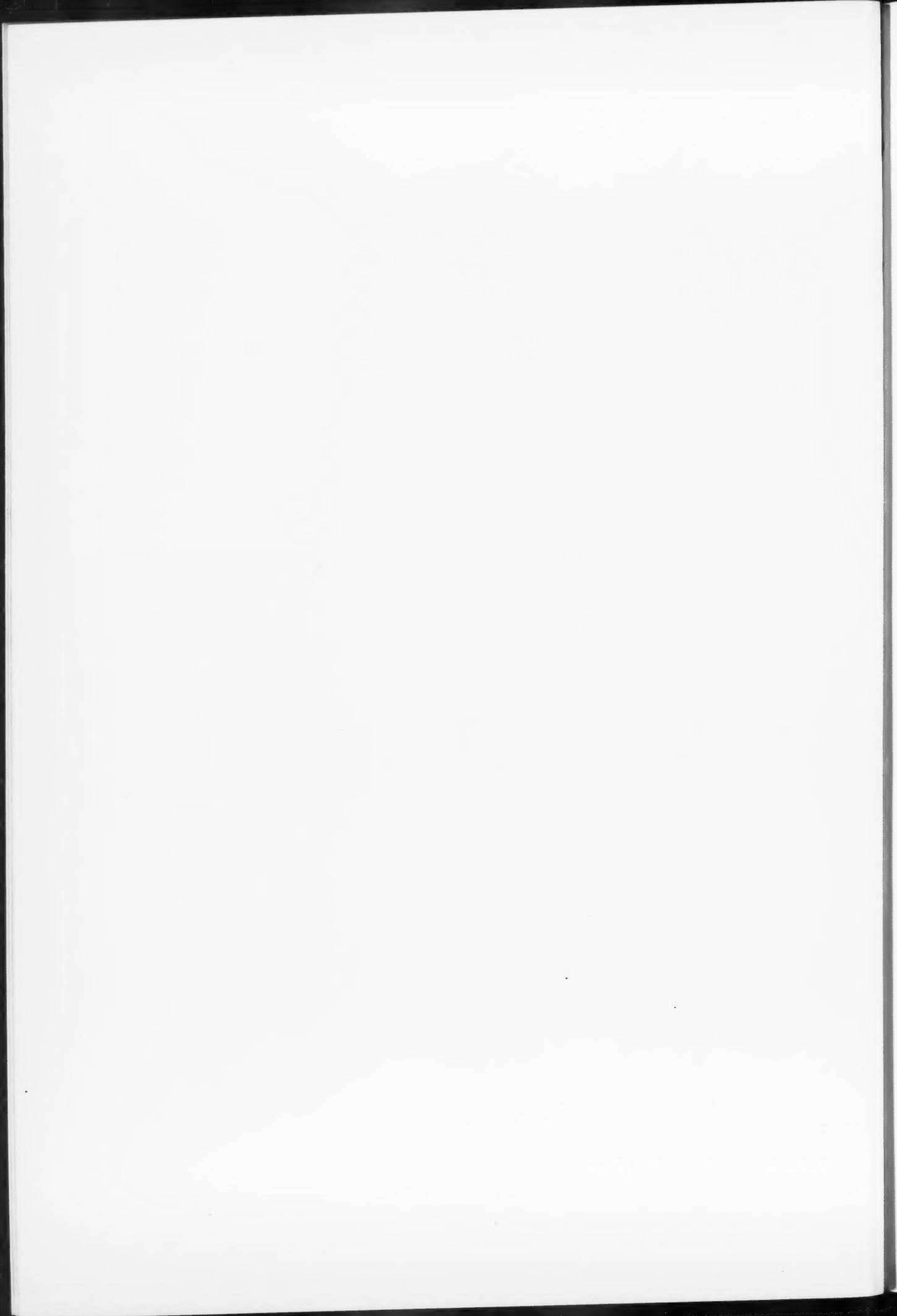
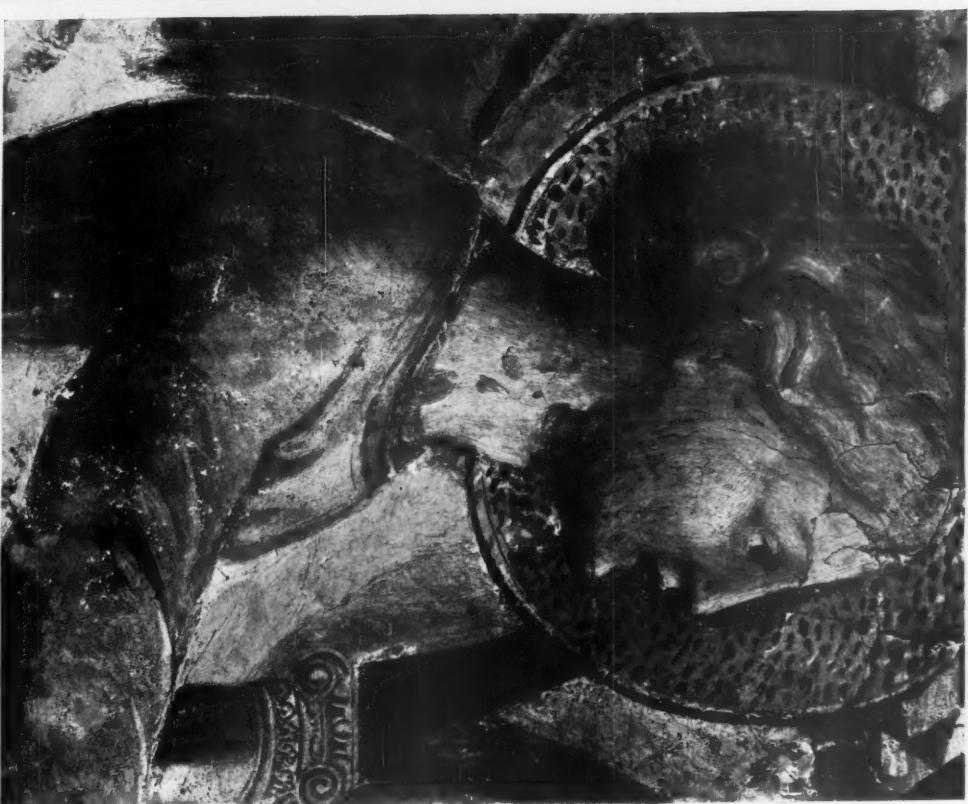


FIG. 5. MASOLINO DA PANICALE: DETAIL OF THE CRUCIFIXION  
*Montecastello*



FIG. 6. MASOLINO DA PANICALE: GABRIEL  
*San Clemente, Rome*



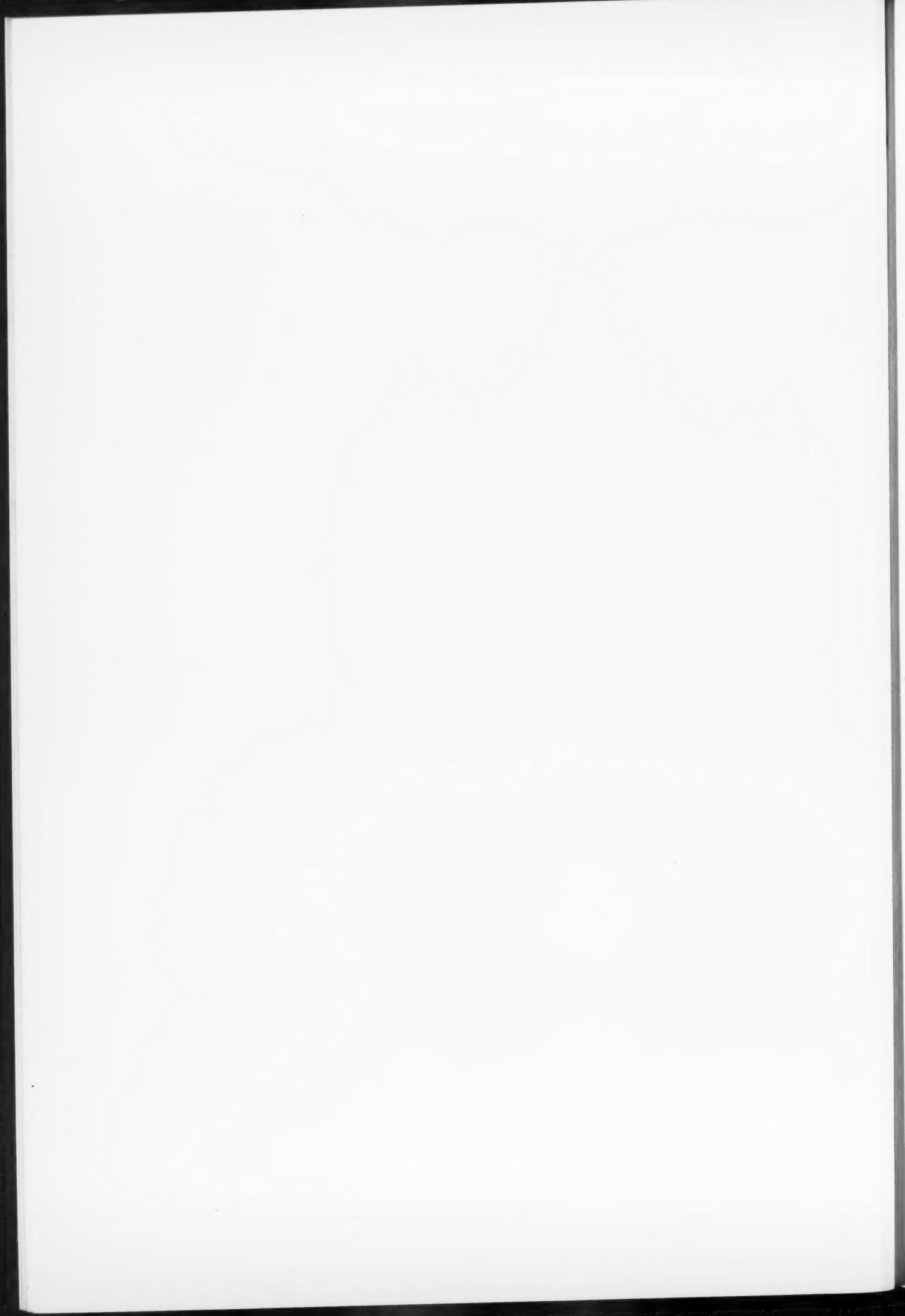




FIG. 8. MASOLINO DA PANICALE: DETAIL OF THE STORY OF ST. CATHERINE

*San Clemente, Rome*



FIG. 9. MASOLINO DA PANICALE: ST. JOHN AND ST. AUGUSTINE

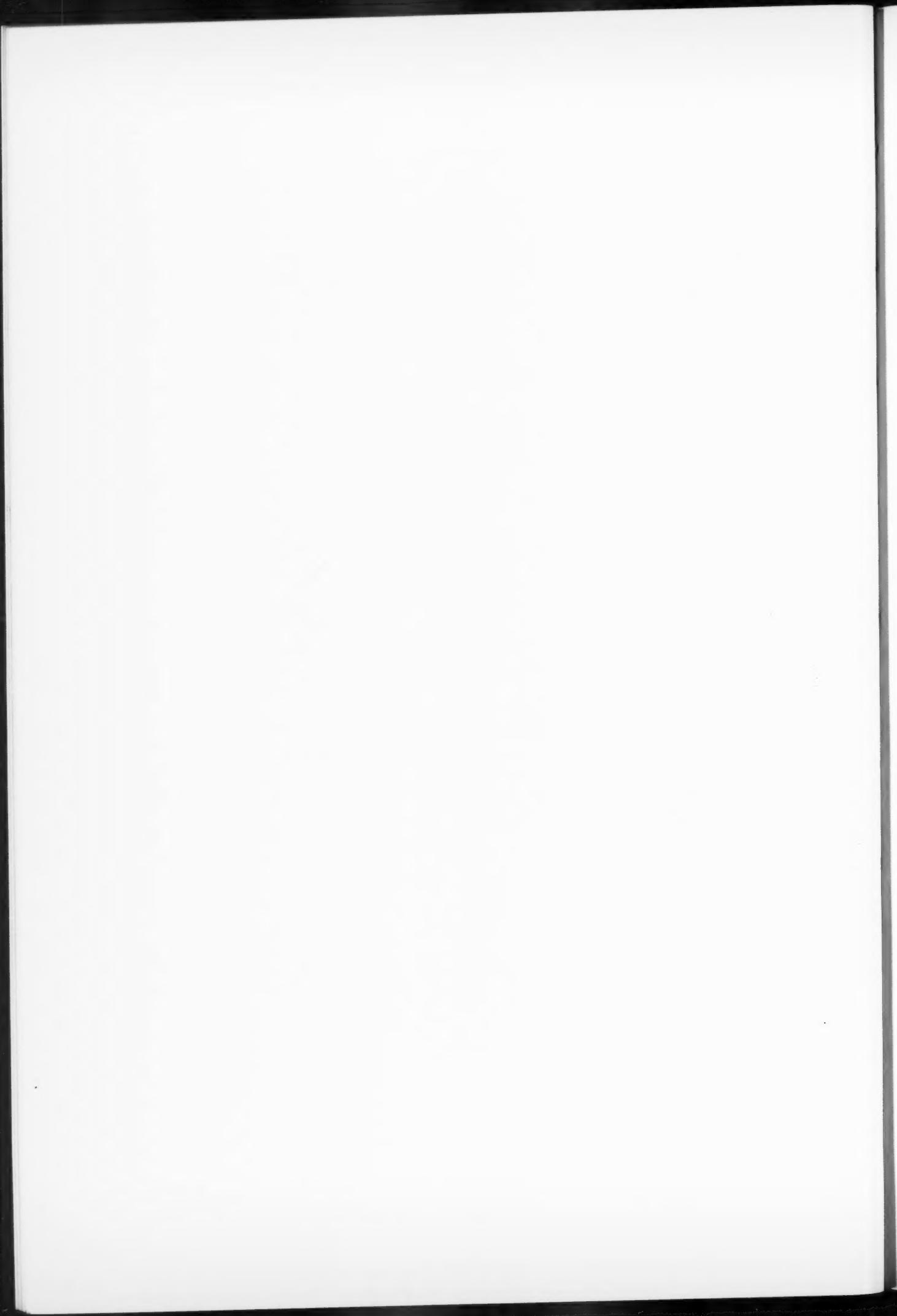
*San Clemente, Rome*



FIG. 4. MASOLINO DA PANICALE: ST. JAMES

*San Clemente, Rome*





plausible in the actual state of our knowledge.

Now Masolino is by no means a *homo novus* like Masaccio, but an artist swayed by tradition, who offers a complete contrast in the slenderness of his figures, in his uncertain application of the laws of perspective and in his continual dependence on outside influence with the corporal weight, the monumental tendency of Masaccio, with his originality and airy organicity of composition.

Turning to works universally accepted as by Masolino, from the two Madonnas of Bremen (1423) and of Munich,<sup>5</sup> in which the Gothic rhythm is still present, we pass to the frescoes of about the year 1424 at Empoli in S. Stefano and in the Collegiata which in their plasticity shew indubitable evidence of Masaccio's feeling — and indeed to such an extent that Toesca<sup>6</sup> is led to ask whether the Pietà in the Collegiata be not indeed a work of collaboration between the two masters, and Schmarsow,<sup>7</sup> ends in attributing it to Masaccio himself. The figures, it is true, lack the profound pathos of Masaccio, and their dramatic sentiment is but superficial, but the delicate *chiaroscuro* has infinite grace, and the colouring is to be matched in those parts of the Brancacci Chapel which belong to Masolino — Adam and Eve in Eden, the Preaching of Peter, the Raising of Tabitha and the Miracle of the Lame Man. This last figure, as well as others to be indicated hereafter in the chapel at S. Clemente, seem to be inspired by Masaccio's sagacious solution of the problems of form, and his values of light and shade and of volume; but if the drawing of this figure is carried out without that sureness of stroke, without that sensibility of line which infuses vitality and suggests motion, nevertheless the timid and gentle Masolino is, perhaps unconsciously, under the fascination of his greater disciple.

In other works of slacker fibre, as for instance the Madonna of Novoli, the St. Julian of the Badia a Settimo with its predella at Montauban,<sup>8</sup> we find a more characteristic expression of Masolino's individual manner, delicate and soft in touch, rhythmic and caressing. After these works in which the style of the artist is not entirely consecutive in all its manifestations, we may pass on to consider the paint-

<sup>5</sup> This picture offers us a means of checking our attribution to Masolino of the Crucifixion of Montecastello. Let the drapery of the Virgin at Munich be compared with that of the figure of the seated soldier in Fig. 7.

<sup>6</sup> *Masolino da Panicale*. Bergamo, 1908, p. 38.

<sup>7</sup> *Masolino-Masaccio*, 1928, p. 129.

<sup>8</sup> The first was published by Toesca, *Bollettino d'Arte*, 1923-24, p. 3; the second by Offner, *Dedalo*, 1922-23, p. 636; and the third by Berenson, *Dedalo*, 1924, p. 633. All three have been recently attributed to Masaccio by Beenken, *Zeitschrift f. bild. Kunst.*, 1929, p. 156, *et seq.* The Madonna of Novoli offers herself for apt comparison with the swooning Virgin of our Crucifixion.

ings in S. Clemente at Rome, the church from which Cardinal Branda of Castiglione drew his title from 1411 down to 1431. It is natural to conclude that the artist, who was employed at Castiglione Olona by the bounty of the same prelate, should have executed the Roman frescoes (if we admit his authorship at all) between these two chronological *termini* and all the more so as the coat-of-arms of the Cardinal is to be found on the arch of the chapel. Moreover the horsemen with tall hats in the Crucifixion, and the man with a short, full-sleeved *guarnacca* in the scene where Catherine refuses to sacrifice to the idols, present us with peculiarities of costume which became general somewhat later, and which were probably introduced at Rome, when, after the death of Gentile da Fabriano in 1428, Pisanello, that exquisite *connoisseur* of the latest mode and fashion, was engaged upon the now perished frescoes in the Basilica of the Lateran. The influence of the Veronese master, suggested by Wickhoff,<sup>9</sup> cannot be substantiated. These sartorial novelties occur, not as a consequence of the example of that *arbiter elegantiarum*, but because Masolino will have actually seen them at the northern courts on his journey to Hungary where he was to be found in 1427.

The pictorial series at S. Clemente may be fixed then between the years 1428 and 1431. Now Masaccio died in Rome probably in the year 1428, and it would then seem to be necessary to deny him any direct share in the work. But undoubted suggestions of his manner encounter us in spite of the restorations and give colour to the doubts expressed by certain critics as to the authorship of the series.

The venerable John Evangelist of the ceiling is treated with liberty and breadth of style as compared with the above-cited Augustine; and the ample figure of St. Matthew (whose face is unfortunately made over) is in full contrast to the Ambrose. The fine head of St. Luke (Fig. 12), accompanied by his symbolic ox, with the statuesque firmness of an Egyptian idol (and that in spite of the undeniable Gothic rhythm in the flowing drapery) is Masaccian in contrast to the feeble Gregory. And beside St. Mark, with his slender figure still gently undulating in the Gothic manner, Jerome (Fig. 13) with powerful *chiaroscuro* and forceful line appears to us like a noble seer, worthy descendant of that proud race portrayed by Masaccio in the Carmine frescoes.

As has been already insisted, the famous Crucifixion (Fig. 3), however spacious, lacks that strict unity of composition which belongs to Masaccio; but there are to be found in it, nevertheless, certain sug-

<sup>9</sup> In *Zeitschrift f. bild. Kunst.*, 1889, p. 308, *et seq.*



FIG. 14. MASOLINO DA PANICALE: DETAIL  
OF THE MADONNA AND ANGELS  
*San Fortunato, Todi*



FIG. 15. MASOLINO DA PANICALE: DETAIL  
OF THE MADONNA AND ANGELS  
*San Fortunato, Todi*

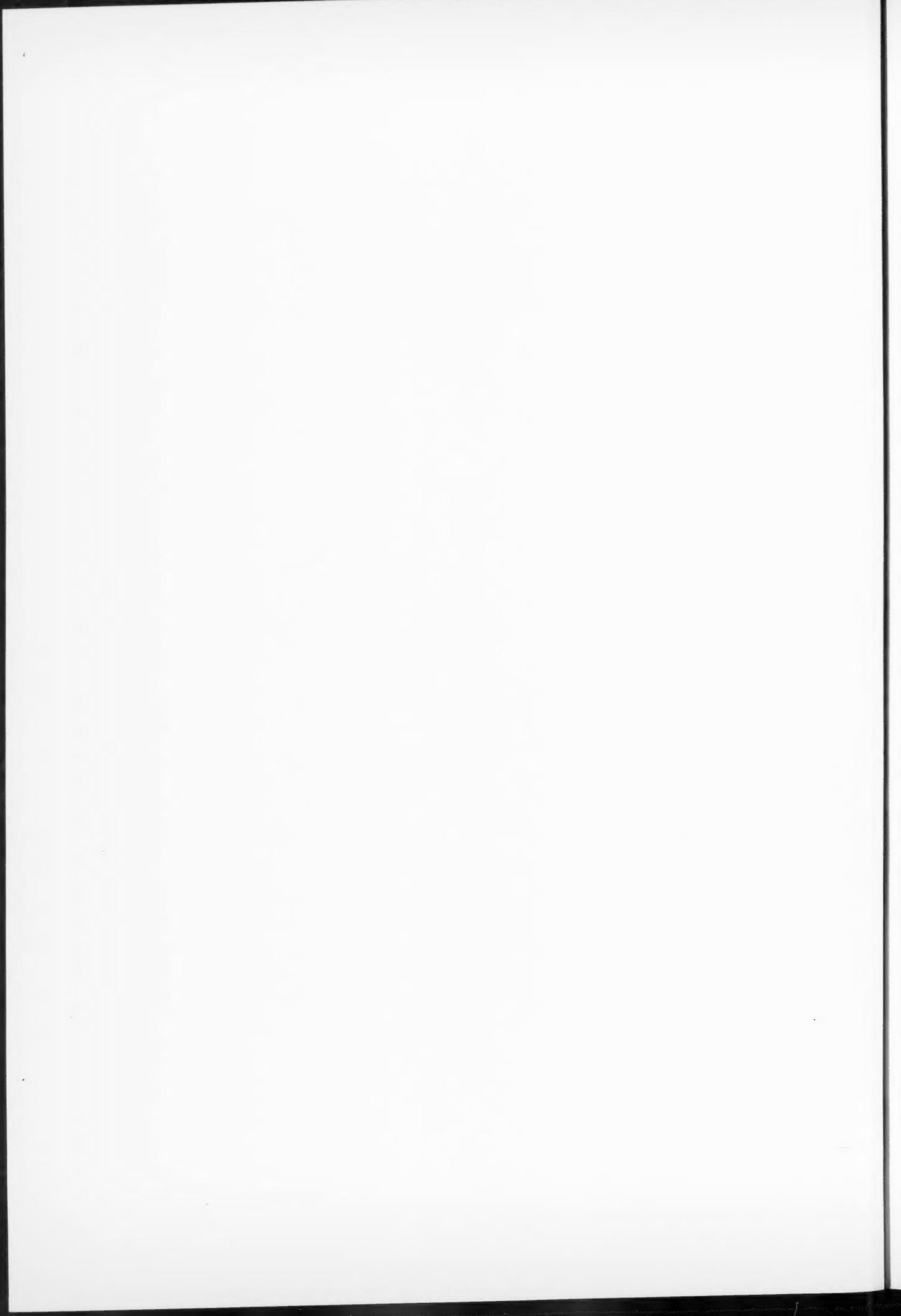


FIG. 12. MASOLINO DA PANICALE: ST. LUKE AND ST. GREGORY  
*San Clemente, Rome*



FIG. 13. MASOLINO DA PANICALE:  
ST. MARK AND ST. JEROME  
*San Clemente, Rome*





gestions of formal relation to that master. Two of the holy women in the foreground beside the swooning Virgin seem to be a parody of the matronly figures in the Trinity of Masaccio in S. Maria Novella; and the blond youth, somewhat isolated, who kneels holding a basket, is obviously derived from the St. Peter fishing in the fresco of the Tribute Money at the Carmine. In the scenes from the lives of St. Ambrose and St. Catherine the laboured perspective construction and the defective figures shew an ever increasing departure from Masaccio; but the reminiscence of him in the vaults and in the fresco of the end wall open the way for the hypothesis that, as at the Carmine so at S. Clemente, the two artists *were* to have collaborated, and that on the death of Masaccio before the beginning of the actual execution, Masolino made use of preparatory studies of drawings or cartoons of his so much greater disciple.

We have pronounced Masolino's name as author of the cycle because this attribution is borne out by the candour and simplicity of the fresh and ingenuous narration and by all the stylistic peculiarities of the whole *oeuvre* of this charming master. The Annunciation on the archway comes particularly close to that other, probably earlier, version in the Goldman collection; and if we compare the Gabriel with the adoring angel beside the Virgin in S. Fortunato at Todi (Fig. 14), in which the identity of hand is easily to be recognized, we may note that this latter tends towards a more select and refined technique, towards a greater spirituality of form and a lesser degree of monumentality, and this no doubt in virtue of the influence of an artist, who in this moment had a great ascendancy at Florence, i.e., Fra Angelico da Fiesole. This hypothesis is confirmed by the Madonna of Todi with her slender Bambino, all grace and purity and clarity of illumination (Fig. 15). The fresco of Todi, which was held to be a juvenile production, is now fixed by a document for the year 1432<sup>10</sup>; and this datation makes clear our reason for placing later the vaults of the Collegiata at Castiglione which were thought to belong to the period round 1423.<sup>11</sup>

Having recrossed the Apennines into Lombardy, one of the most productive centres of the International Gothic, Masolino begins the work at Castiglione Olona, where among other points of similarity we may

<sup>10</sup> U. Gnoli, *Bollettino d'Arte*, 1914, p. 175. Before leaving Rome Masolino must have painted the two panels now in the Naples Gallery representing the Assumption and the Founding of S. Maria Maggiore, which came from that basilica and were attributed by Vasari, on the authority of Michelangelo, to Masaccio. Since the biographer recognizes in the second picture in the officiating Pope Martin V who died in 1431, it is logical to refer these pictures to a period not later than that year. In both panels the figure of the Virgin has again a certain affinity with the work of Fra Angelico.

<sup>11</sup> M. Salmi, *Dedalo*, 1928-29, p. 29.

note that the slender child in the Adoration of the Magi (Fig. 16) which repeats inversely and with slight variations that of Todi; and in this new field he succeeds in welding together naturalistic reminiscences and calligraphic *motifs* in the willowy figures and in the tapering architecture, necessitated by the very form of the elongated spaces which he had at his disposal. The relation between these frescoes and those of the Baptistery adjacent (where the painter had more liberty of spacing on the ample side walls) allow us to assign the decoration of the apse of the Collegiata to a period slightly before 1435, a date which is to be read on the ceiling of the Baptistery. Here the gentle *novellatore*, in order to express himself the more clearly, the more adequately, carefully characterizes his personages, inserts here and there a portrait figure, and enriches his backgrounds with perspective constructions of more ambitious character than those at S. Clemente, evincing also a vital feeling for landscape. But as has already been pointed out even here he manifests the timid inequality of his artistic personality, incapable of exercising a powerful influence; and from this inherent weakness of Masolino we may surely deduce that at some period of his career Masaccio, whose line of development was, on the contrary, so eminently consecutive, did effectively influence his master.

This same inequality of style permits the inclusion of the Crucifixion of Montecastello among the works of Masolino, and its assignation to a period near that of the frescoes of S. Clemente. And this conclusion has afforded us the opportunity to explain the actual differences of quality between the panel and the Crucifixion of S. Clemente in this way: that the superiority and the grandeur of the Roman fresco is due to the direct inspiration (but not to the personal intervention) of Masaccio.



FIG. 10. MASOLINO DA PANICALE: DETAIL  
OF THE CRUCIFIXION  
*San Clemente, Rome*

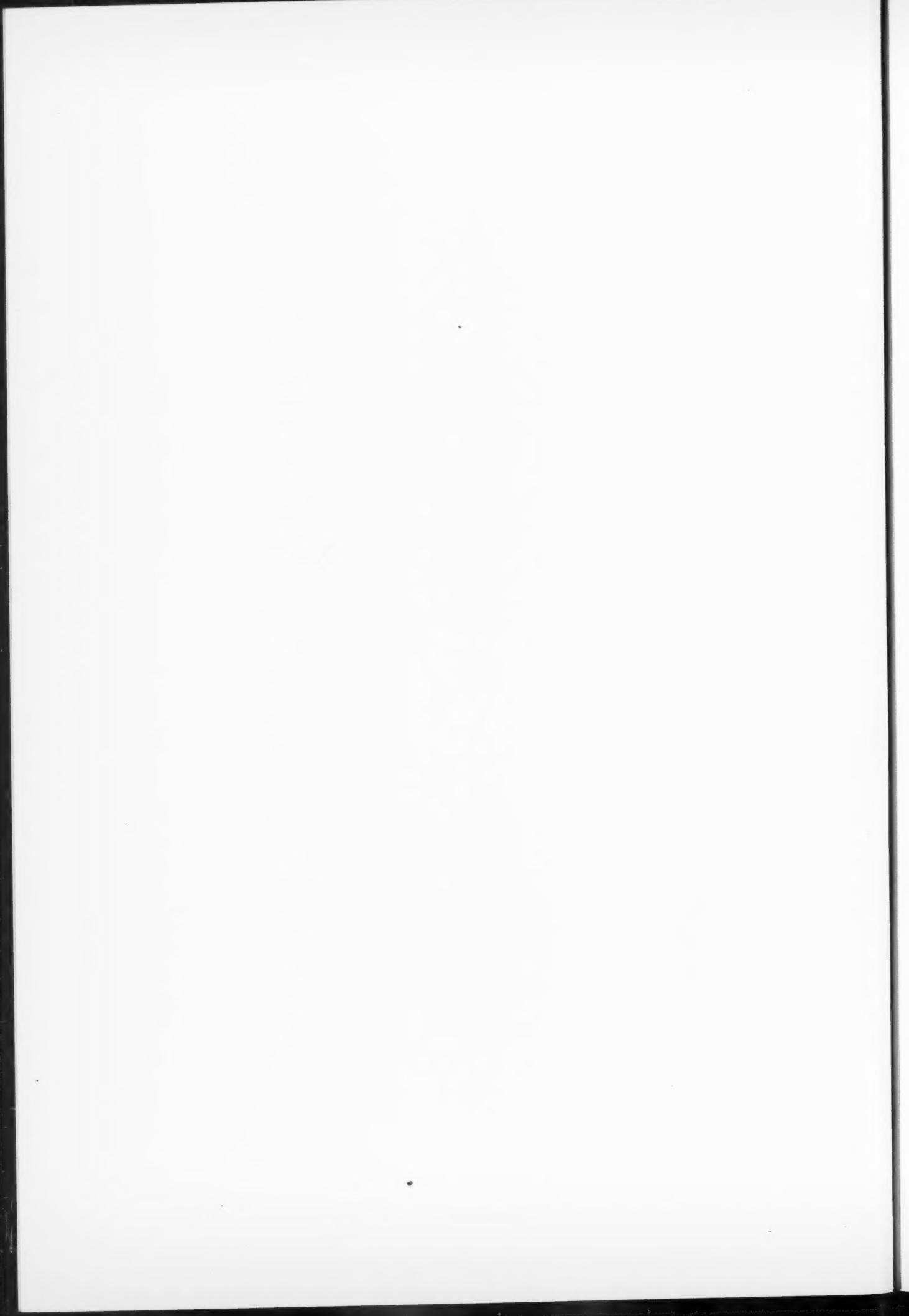


FIG. 11. MASOLINO DA PANICALE: DETAIL  
OF THE CRUCIFIXION  
*San Clemente, Rome*



FIG. 16. MASOLINO DA PANICALE: DETAIL  
OF THE ADORATION OF THE MAGI  
*Collegiata, Castiglione Olona*





## JOHN SINGLETON COPLEY AS A PORTRAIT MINIATURIST

By FREDERIC FAIRCHILD SHERMAN  
*New York City*

THE question of attribution in the case of early American portrait miniatures is a very difficult one indeed, and mainly because the earliest miniaturists and few of the next generation signed their works. However, most of the artists were painters of portraits in oil as well—and a painter's mannerisms are so much a part of himself that they remain essentially the same on the smallest ivory as on the largest canvas. One who is accustomed to the flow of oil paint handles watercolor a little differently from the true miniaturist. It would be contrary to his nature to work naturally in the precise technic of the true miniaturist, stippling, hatching and drawing in line. If we concede this much it becomes apparent that the best criterion for judging as to whether or not a miniature is from the hand of one who was primarily a portrait painter in oils is a knowledge of the painter's work in the latter medium. The miniatures will not only resemble the oils in coloring and arrangement but somewhat in technic as well. It has unfortunately heretofore been true that the locality of a miniature's discovery, or the habitat of the sitter, has played too great a part in its attribution and too little attention has been paid to intrinsic elements that more accurately indicate its origin.

John Singleton Copley painted small portraits in oils on both canvas and metal as well as miniatures. For the purposes of the present study however, I am considering only his "true miniatures," painted in watercolor on ivory—and I may as well say here that I am not satisfied that the Self Portrait said to have been painted in England is an autograph work. I think it far more likely to be the work of a faithful copyist in this country, working from the original, and made perhaps for the artist after he was settled in England. The fact of its being on porcelain strengthens that conclusion—as that material not being sensitive to damp would very likely have been deliberately chosen for a miniature that was to cross the ocean. Copley is one of the most highly esteemed of our portraitists whose work in miniature is confused with that of others. His portraiture has a number of well defined characteristics, common to his work in oil and in miniature. It is distinguished by a

certain hardness of outline in drawing, a mask-like fixity of facial expression and by an intriguing quality of color, which is almost invariably cool, generally in the darker scale in the female examples and oftener in the lighter scale in the male examples. His miniatures resemble his oils in pose and more or less in technic. Being an engraver it is of course true that he used stippling in his miniatures. It is most readily seen in the backgrounds. In painting the hair in the male examples he resorted to a curious but effective combination of stippling and line, while in the female examples he relied more generally upon the natural brushing of the painter in oils. For purposes of study and for comparison in establishing attribution the eight specimens reproduced are all that are really necessary. The Self Portrait, Mrs. Cary and Mrs. Aspinwall, are characteristic works that exemplify his style. It will be noted that they all date before 1763; the Self Portrait about 1757 and Mrs. Cary and Mrs. Aspinwall about 1758.

The last named miniature, recognized as a Copley when found, was at that time unidentified. The name of the sitter represented being unknown when it was discovered, the only information concerning it was that it had been a part of the family relics of the late William H. Aspinwall of New York City. At the time to which the portrait belongs, the last quarter of the eighteenth century, it was customary for a girl's likeness to be taken (especially if it were a miniature) just before or shortly after her marriage. As the miniature is by Copley and it is reasonably certain that he painted miniatures only as a very young man, it probably dated before 1760 and must have been painted in or near Boston, Massachusetts, where he was working at that time. From the genealogy of the Aspinwall family it was found that a Miss Penelope Dwelly married one John Aspinwall of Canton, Massachusetts, in 1758, and that this John was the grandson of one Joseph Aspinwall and William H. Aspinwall of New York his great-grandson. With this information it is apparent, I think, that the miniature was painted about 1758 in or near Boston, and represents Penelope (Dwelly) Aspinwall. John Aspinwall, her husband, was born at Dedham and baptized at Christ Church, Boston, on August 16, 1736. He was a farmer, residing at Canton, and marched to Boston with the Minute Men at the time of the Lexington Alarm, April 19, 1775. He served in the Continental Army in 1778 and lived as late as 1786. His wife, Penelope, was still living in 1814. As it is a typical example, unfaded and in almost perfect condition, a description may be of interest. The ivory is set in a gold locket

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SELF PORTRAIT

DEBORAH MELVILLE

A YOUNG MAN

JOSEPH BARRELL

MINIATURES BY JOHN SINGLETON COPLEY

GEORGE WASHINGTON

MRS. JOHN ASPINWALL

SAMUEL CARY

MRS. SAMUEL CARY



with mother-of-pearl back. The sitter is pictured in her early twenties, in a decollete gown of soft gray hue, trimmed with lace and with light rose fabric at the shoulders and breast. She is turned three-quarters to the left, eyes to the spectator. Her eyes are hazel; hair golden and dressed high on her head, with a string of pearls and a pale purplish ribbon of lace at the top and curls falling to the shoulders. Complexion is delicately flushed and the shadows about the eyes, ears and nose are of a faint bluish cast. The background at the left is of a light bluish tone, shading darker to the right. It is to be noted that blue, especially in the background, is characteristic of Copley's work in miniature. His portrait miniature of himself, probably painted in 1757 or 1758, represents him facing to the front, his head turned to the right, eyes to the spectator, wearing a bright blue coat with purple facing; striped red and yellow waistcoat and deep white turnover collar. His eyes are blue; eyebrows brown; cheeks faintly pink tinted, with a bluish tinge on forehead and chin and he wears a bluish-gray wig. The background is of soft olive green, slightly darker over the right shoulder. The miniature of Samuel Cary pictures the sitter turned to the right, eyes to the spectator, in a blue coat with violet facings, muslin collar and ruffle, with red showing under the collar and at the opening of the coat. He has a dark gray wig; dull blue eyes; dark gray eyebrows and a faint yellowish pink complexion. The background in this example is dark olive green over the right shoulder, shading to light gray green over the left shoulder. The miniature of Mrs. Melville has a similar background, gray, shading from right to left from light to dark. She has a light complexion, with fair skin and faint tinge of pink in her face. Her hair and eyebrows are of a medium brown hue, the hair brushed straight back and showing the ear. Her eyes are hazel and her lips a pinkish red. A band of lace or ruching, with a stand-up frill at the front extends over her head and under her chin, fastening at the side. A tiny bunch of pink flowers ornaments her cap at the right and a bow of rose-pink ribbon is fastened at the nape of her neck. Her gown, of rose-pink, is low-necked and is outlined at the neck with a band of lace.

As the Washington miniature has been erroneously attributed in recent years to Charles Wilson Peale I beg the reader to consider carefully the probable age of the sitter. This example reproduced as long ago as 1859 from an engraving by J. DeMare in Tuckerman's "Character and Portraits of Washington," was there stated to represent him at twenty-five. While that might be possible, it seemed to me, before I

came upon that volume, that the portrait was that of a somewhat younger man. As a matter of fact it was painted in 1755, when Washington visited Boston, leaving Alexandria, Virginia, February 4 and returning March 23. It is true that our artist was then but eighteen but it must be remembered that he was an unusually precocious painter, having done a portrait of his step-brother, Charles Pelham, when he was but fifteen, and was already a recognized and established portrait painter in 1755. The workmanship (technic) and coloring of the miniature are unmistakably Copley's and it is pertinent to note that it has faded in the same manner as others from his hand, becoming lighter but not changing in color. It is also to be observed that the size of the ivory approximates very closely that of most of the others. The absurdity of the Wilson Peale attribution is apparent upon examination of other early miniatures by him. Peale's authentic miniatures of Washington (of which there are several) present a very different type of countenance, and indeed it bears no likeness to any of his portraits of Washington in oil. Mr. Wehle in his "American Miniatures 1730-1850" reproduces this miniature as a Charles Wilson Peale, adding 1777 as the date, though it obviously represents a man in the early twenties and Washington in 1777 was forty-five years old and would obviously be painted in uniform as Commander-in-Chief of the American army, as he was by Fullerton in 1776, Wright in 1783 and Ramage as late as 1789. Indeed I know of no portrait of him of that period in which he is not so pictured. The costume in this miniature is Colonial and substantiates its early date. Charles Wilson Peale was but fourteen when this miniature was painted and was totally incapable of producing at that age a work of such exquisite art. It was not until 1764 that he turned to painting as a profession, visiting Copley in Boston in 1765, from whom he received some instruction. It is likely that this trip and the visit to Copley was determined by his having seen, in Washington's possession, this very miniature. In all probability Copley's first work of the kind it is unlike his other miniatures in that the head occupies an unusually large proportion of the ivory. Curiously enough Wilson Peale adopted this peculiarity, which Copley at once recognized as inartistic and discarded. The fact that Peale's miniatures generally approximate the Copley "Washington" in spacing and pose of course accounts in a way for its having been attributed to him. The earliest Peale miniature of Washington, belonging to Mr. William B. Osgood Field, shows him in Colonial dress as in the Copley miniature. It is now on loan at The

Metropolitan Museum of Art. The face approximates in appearance the other Peale portraits and resembles not at all the face in the Copley miniature. This early Peale miniature of Washington probably dates from the late 1760's or early 1770's.

If one were to describe Copley's technic he would perhaps be best understood if he said that the method was that of the brush, the painter's, not the true miniaturists. A marked feature of a number of the miniatures which have been attributed to him is the manner in which the hair is drawn, as though by a fine pen point. It is the mark of another hand altogether in my opinion, most of these miniatures probably being by one artist and all of them being of the last third of the eighteenth century. This miniaturist was the Irishman, John Ramage, who worked in and about Boston immediately after Copley left and whose only means of support being the painting of miniatures and goldsmith work undoubtedly painted many miniatures.

Copley, who was a highly esteemed portrait painter in oils, which was far more remunerative than miniature work, it is reasonable to assume painted very few miniatures. He was hardly a facile painter even in oils and there is record of one lady having sat to him fifteen or sixteen times for a head, six hours at a time, while one of his contemporaries said that "he was very tedious in his practice." It is extremely unlikely that he undertook any miniatures after he became firmly established as a portrait painter in oils and I know of no authentic specimen dating later than 1762, when he was twenty-four. As there are scarcely a score of authentic miniatures from his hand and these are all of diminutive size, indicating that they are the work of a young man with excellent sight, it seems likely that they are all youthful productions and were undertaken only in exceptional instances for relatives and personal friends.

#### MINIATURES BY JOHN SINGLETON COPLEY

GEORGE WASHINGTON.  $1\frac{1}{2}$  inch high by  $1\frac{1}{4}$  inch wide. Painted in Boston in 1755.\*  
*The Metropolitan Museum of Art, New York City.*

SAMUEL CARY.  $1\frac{5}{16}$  inch high by  $1\frac{3}{16}$  inch wide.  
*Property of Miss Hester Cunningham. The Museum of Fine Arts, Boston, Mass.*

SARAH CARY. (Mrs. Samuel Cary.)  $1\frac{3}{8}$  inch high by  $1\frac{3}{16}$  inch wide.  
*Property of Miss Hester Cunningham. The Museum of Fine Arts, Boston, Mass.*

\* Mentioned in Perkins' "Sketch of the Life and List of some of the Works of John Singleton Copley," Boston, 1873, page 13. Also reproduced from an engraving by J. DeMare as the frontispiece to Tuckerman's "The Character and Portraits of Washington," New York, 1859, where it is attributed to Copley.

PENELOPE DWELLY ASPINWALL. (Mrs. John Aspinwall.)  $1\frac{5}{8}$  inch high by  $1\frac{3}{16}$  inch wide. Probably painted in 1758.

*Collection of Mr. Henry Walters, New York City.*

WILLIAM SHEARER MILLER.  $1\frac{1}{4}$  inch high by 1 inch wide.

*Collection of Mr. Henry Walters, New York City.*

JOSEPH BARRELL.  $1\frac{1}{4}$  inch high by  $1\frac{1}{8}$  inch wide.

*Property of Mrs. William A. Putnam, Brooklyn, New York.*

DEBORAH SCOLLAY MELVILLE. (Mrs. John Melville.) 1 inch high by  $\frac{7}{8}$  inch wide.

Probably painted in 1762 and therefore his latest known miniature.

*The Worcester Art Museum, Worcester, Mass.*

Self Portrait.  $1\frac{1}{8}$  inch high by 1 inch wide. Probably painted in 1757 or 1758.

*Property of Mr. Henry Copley Greene. The Museum of Fine Arts, Boston, Mass.*

Portrait of a Man.  $1\frac{7}{16}$  inch high by  $1\frac{3}{16}$  inch wide.

*Property of Mrs. Horace Soule. The Museum of Fine Arts, Boston, Mass.*

## GEORGE DEFOREST BRUSH

BY ELLIOTT DAINGERFIELD

*New York City*

IT IS difficult to understand how a nation which vaunts itself not only as wealthy but also as cultivated, a nation which spends vast sums in schools, colleges and universities, should be so indifferent to its development and achievement in an expression of culture which in older countries is accounted the highest form of cultivation, the finest form of human expression.

The reply is ever made that we are a young country, that we are perforce concerned with material gain and accomplishment, and have not time for the other things.

This is only another way of saying that the pursuit of these other things is premature, is not of real value, despite the obvious fact that the history — the best history — of other nations is written in their art. They are proud to honor the memory of their great dead, and everywhere our gaze meets the monuments to the masters who have passed and who have left records of great achievement in art. Nations respect the memory of their lives — and the products of their genius are the

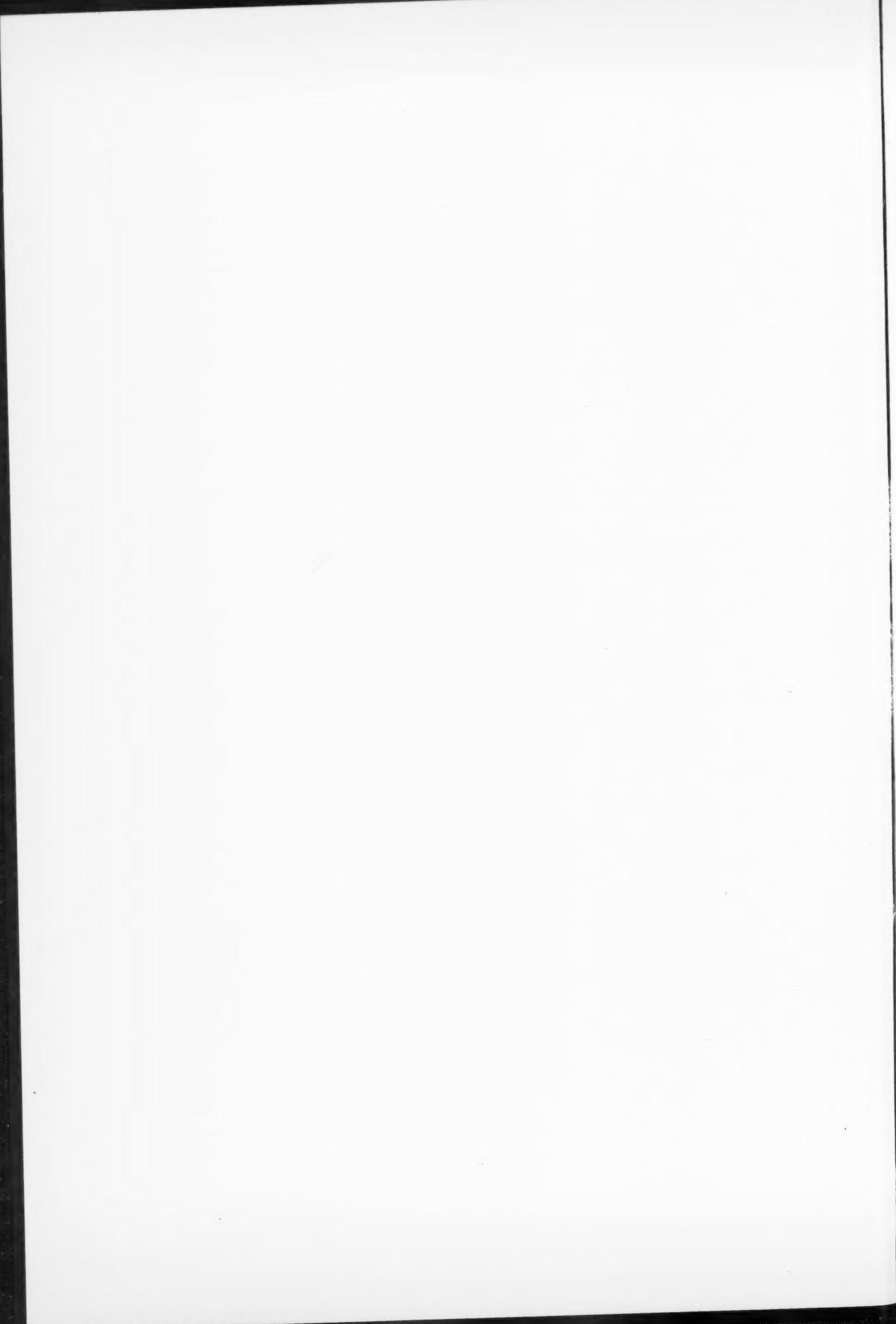


THE POTTER  
BY GEORGE DEFOREST BRUSH



THE WEAVER  
BY GEORGE DEFOREST BRUSH





wealth of their countries. Their resting places are known and honored. Is it so here? Do we know anything of our art?

Some little while ago the subject of this paper was visiting me, when a lady of fashion came in, and babbled the usual things. I presented Mr. Brush. After a little while she said to him — "And do you paint, too, Mr. Brush?" With his tongue in his cheek he answered gently — "I try to!" This was a bit too much for me and I said — "He paints, and the rest of us go on our knees to see the things he paints!" Presently my visitor left — somewhat chagrined — I thought.

The retrospective Exhibition of January, 1930, was very complete in its examples of his various moods. Some favorites were missing, but in the main the artist's profound ability was well represented. Also this exhibit was a deep and very significant answer to the foolish and untrained stuff which besets us. Here the logic of trained hand and cultivated mind could not be criticised. And nowhere in his work is there the least yielding to that monstrous ogre which is passing over the world, besmirching the best and laying waste the mind of youth.

Mr. Brush is ever loyal and true to the best, and his march is ever upward. The examination of any one canvas will attest the truth of this opinion. The Sculptor and the King, a small painting owned by Dr. Fred Whiting, is one of his fine Indian things. Somewhere there is a larger canvas of this subject, but nowhere is there greater achievement of perfection. The drawing, the color, the composition and the characterization seem beyond criticism. Again, the Indian woman, Mourning Her Brave, is a poem of American life that is epic in its grandeur.

One would like to speak of all of the Indian subjects, and we all regretted the absence of that noted example of this period, the Indian and the Lily, but we had, The Silence Broken, which is a poem and an almost perfect work of art.

There are many other Indian subjects which have been treated by Mr. Brush with artistic care. Another of the finer Indian subjects is the Arapahoe Chief — a fine realization of the primitive time in our history when the Indian was a free dweller in the land.

It would be interesting to be able to write with certainty as to when the change of subject came over the mind of Mr. Brush. As I remember it there was a death among the greater Frenchmen, and among the dealers it was hard to supply the place of this artist. One of the larger firms approached Mr. Brush and suggested that he go to the country of the Moors and paint them. Mr. Brush went but did not find himself in

sympathy with the subject — and the next we see of him after an absence is the wonderful little canvas called *The Portrait*, owned by Potter Palmer of Chicago.

Mr. Brush had been touched by the wand of Italy and has been a devoted lover ever since. Witness the group of portraits and the other figure compositions. All are instinct with the beauty of the Renaissance, all are genuinely seen and studied. The old and true tenets are preserved, and the results are shown in fine drawing, thoughtful coloring, composition at once balanced and correct. The great impulses of the educated mind are met and satisfied. We may go very much farther — types, character, balance, beauty of associated color, and well adjusted understanding of character are all there.

The artist met his great problems with patience and deep understanding — never slighting nor shirking the difficulties — and these are in those higher realms of the female and child form. If Mr. Brush uses his own family as models, there were enough portraits of others to tell us of his deep learning and fine sensitiveness to beauty to satisfy the most acute mind of the man who loves the works of the masters, and his achievements are an honor to the country and to the age in which he lives.

It is an honor, too, to those of us who live in the period in which he lives and works. Criticism? — Yes, if I wanted to catch popular favor. Perfection does not, perhaps, sit upon his brow or dwell within his mind — witness his repeats of kindred subjects in his search for perfection. Nowhere does his vanity obscure his sight, and always he seeks a higher plane.

While he honors us in giving to us and our time these, his masterpieces, let us honor him — and may his country hear — by giving him the high place his work has won.

